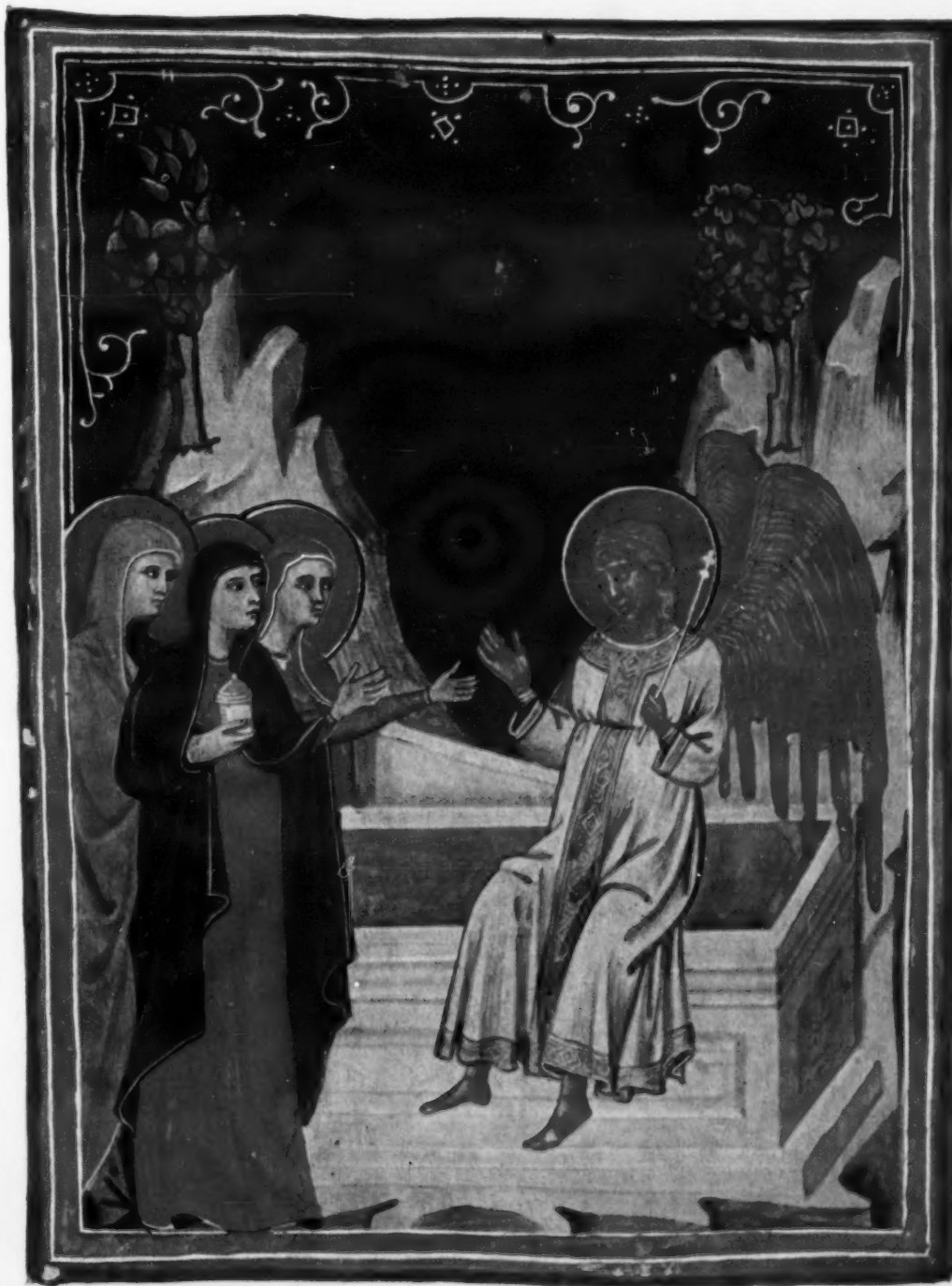


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FOUNDED 1902

APRIL 15-30, 1943

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cause it is the one great American collection existing in 1902, the year ART NEWS was founded, and which is still in growth, the Frick uniquely exemplifies in one place, the artistic ideas and currents of taste of the last forty years. Mr. Dwight's brilliant history is supplemented by numerous full-page illustrations, including hitherto unpublished detail photos of many of the masterpieces at the Frick including painting and sculpture, the magnificent objets d'art, Chinese porcelains and French and English furniture. And eight of the Frick's great classics by Piero della Francesca, Bartolomeo Vivarini, El Greco, Velazquez, Boucher, Ingres, Renoir and Cézanne (shown above) are reproduced in full color!

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## EDITOR'S LETTERS

SIR:

I confess I was surprised to read your most recent "Vernissage" where the loan of a group of twentieth century French paintings from the Chester Dale Collection to Chicago is made the excuse for certain misapprehensions regarding the state of art in Chicago.

If, as you imply, Chicago's art museum is "provincial" it is hard to imagine what standards you have in mind for an art institution in a great city. Certainly our collections are large and varied, the community we serve, vast and ever-increasing. The second city of the United States is situated at the crossroads of the nation, occupying a remarkable vantage point for disseminating that culture which, no matter how greatly ART NEWS may deplore the fact, cannot be hoarded in New York City.

As to your second observation—that the "provinces" are unprepared for avant-guard (except for such reproductions as you and other magazines print) you are quite clearly mistaken. As early as the 1880s and 1890s Chicago collectors like Mrs. Potter Palmer and Mr. Martin A. Ryerson were buying first-rate Impressionists, not in New York but directly in Paris. In 1913 it was a Chicagoan, Arthur Jerome Eddy, who invested most heavily at the Armory Show and who wrote the first book in English on modern art, *Cubists and Post-Impressionism*.

It was Chicago and not New York that opened in 1925 the first public gallery of Post-Impressionist painting, the Birch Bartlett Collection at the Art Institute with its Van Goghs, Gauguins, Cézannes, and one undeniable masterpiece, Seurat's *Sunday Afternoon on the Island of La Grande Jatte*. Meanwhile practically no work of this period was on view in any New York institution.

Here and not on Fifth Avenue was held the first American exhibition of the art of Toulouse-Lautrec, the first exhibit of Delacroix in this country. In 1933 and 1934 millions of visitors flocking to the Century of Progress could see a panorama of painting from the Italian *dugento* through Surrealism, a panorama subsequently attempted in every other world's fair but never equalled.

Here in Chicago a far-seeing donor established the Joseph Winterbotham Fund with the object of acquiring experimental foreign painting for acceptance by the Trustees of the Institute.

Now with over fifty of the most excellent twentieth century French paintings from the Chester Dale Collection added to the permanent possessions of the Art Institute no

museum in the world can offer so complete and unbroken a survey of great French masters from Delacroix through Picasso. Realizing the unique educational value of such a sequence, Mr. and Mrs. Chester Dale have generously lent their contemporary works to Chicago's museum, satisfied with its exacting standards, its liberal tradition, and the informed response of its community.

Yours, etc.

DANIEL CATTON RICH  
Director of Fine Arts,  
Art Institute of Chicago

SIR:

Your recent editorial "Vernissage," with its prideful reference to "the omnipotent capital of New York" does not display that omniscience with which such greatness is usually associated.

To those in the know it was most normal and natural for Mr. and Mrs. Chester Dale to select Chicago's Art Institute for their modern French pictures.

The Art Institute of Chicago was the first American museum (some thirty years ago) to grant asylum to, and to exhibit and to cherish paintings by Picasso, Matisse, Braque, Derain, Raoul Dufy, Léger, Vlaminck, etc. Chicago then proved itself to be the American city in the *avant-garde* of appreciation of French twentieth century masters—just as it did over a generation before in its acquisition of French nineteenth century art.

Earlier exhibits by French twentieth century artists in the Chicago Arts Club had demonstrated to our Museum's Trustees that the people of Chicago understood and wanted these pictures—and it is what our public demands that guides our Museum's policies.

The Art Institute of Chicago has had over 19,000 contributing members to make their wishes known. What other American museum has equalled this record? Also we hold in Chicago museum attendance records which no other city anywhere has ever equalled. If these facts be your idea of provincialism in art, so be it: nevertheless we can guarantee to Mr. and Mrs. Dale that their pictures will be hung in a museum long familiar with, and with a sympathetic knowledge of, the art they represent.

Yours, etc.

CHAUNCEY McCORMICK

Chicago

[These two patriotic Chicagoans seem to have entirely misunderstood our March 15-31 editorial, which was intended to felicitate Chicago upon its installation of the Chester  
(Continued on page 25)]



# ART NEWS

FOUNDED 1902

Reg. U.S. Pat. Off.

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# ART NEWS OF AMERICA

## Toledo's Cézanne

**R**OUNDING out its group of late nineteenth century French paintings at the Toledo Museum of Art is the warm and handsome Cézanne *The Glade*, probably painted between 1892 and 1896, the first example by this artist to become permanent property of the Museum. Once in the Swiss collection of Emile Staub Terlinden, and exhibited during the '30s in major shows at Basle and Paris, the painting was purchased through the Edward Drummond Libbey Fund. For

Here also is the largest single collection of Jefferson's letters and manuscripts and the original copies of the Declaration of Independence and the Constitution.

## Art for Bonds

**O**PENING the "Art for Bonds" exhibition at the Brooklyn Museum (to be fully reviewed in the next issue of ART NEWS) on Bataan Day, April 9, were elaborate ceremonies in which many notables participated. For the Treasury,



**TOLEDO'S FIRST CEZANNE:** "*The Glade*," which has recently entered the Museum's collections, was probably painted in the early 1890s. It was formerly in the Terlinden Collection.

some years the Museum has been seeking a Cézanne as a companion to the Monet, Pissarro, Van Goghs, and Gauguin it already owns.

## Jeffersoniana

**J**EFFERSON'S bicentennial is celebrated at Washington by a joint exhibition at the National Gallery and the Library of Congress (to be fully covered in our next issue). The Gallery's section includes Jefferson portraits, medallions, and examples of this eminent American's original architectural drawings. At the Library there are 2000 surviving volumes which the early president gave to that institution as the nucleus of its present collection.

Mrs. Henry Morgenthau, Jr. presented citations to Abbott Laboratories, donors of the collection of original paintings for posters which comprise the show, and to the artists whose work they are. Each of the pictures will be donated to a museum which qualifies to receive it by raising a suitable quota of war bond sales.

Painters who were present on April 9 to receive their citations were John Atherton, Capt. Henry Billings, Arnold Blanch, Alexander Brook, Adolf Dehn, Jacques Dunlany, Ernest Fiene, Marion Greenwood, William Gropper, Joseph Hirsch, E. McKnight Kauffer, Reginald Marsh, Carl Paulson, Lester Rondell, Allen Saalburg, Georges

Schreiber, Symeon Shumin, Robert Sloan, Frederic Taubes, Buk Ullreich, Ferdinand Warren, and N. C. Wyeth. Cited but not present were three artists overseas, Paul Sample, Edward Laning, and Lawrence Beall Smith, as well as Thomas Benton, John Stuart Curry, Boardman Robinson, and Lieut. Richard Munsell of the Air Corps.

## Antiques Aid

**G**REENWICH VILLAGE'S new Antique Association stages a benefit show at Greenwich House, 27 Barrow St., from April 16 to 18, the proceeds to go to the Music Box Canteen and other organizations. To one section of the exhibit neighborhood dealers contribute articles ranging from an entire room displayed by John Wanamaker to American antique furniture, glass, old jewelry, and firearms. These are all for sale. Private collectors will also show silver and paintings of historical interest.

## Texas: Graphic Art

**M**ARKING the beginning of a new program for the Austin, Texas, Fine Arts Association is the first international print and drawing exhibit now at the Elisabet Ney Museum, named for Texas' first lady of sculpture about whom a book has just been published. From the work of 326 artists submitting from all sections of the U. S., Mexico, and Canada, the jury chose 194 representative examples. Purchase prizes, which will be added to the Association's permanent collection, were awarded in the order given to Isaac L. Muse of New York for a silk screen, Frank Fellner of New York for an etching, George Deyer of Minnesota for a silk screen, Charles Bowling of Texas and George Weiss of Ohio for lithographs. In addition, mentions were accorded Carlos Merida of Mexico, John Taylor Arms and Stow Wengenroth, both of New York, Doel Reed of Oklahoma, Herbert Webster of Canada, Carolyn Hawkins of Ohio, Maude Carron and Emily Rutland of Texas, Esther Day of Virginia, Jenne Magafan of Wyoming.

## Old Master Parade

**A**T Hagerstown, Md., the Washington County Museum of Fine Arts opens what promises to be a busy summer season with an historical survey: "Pageantry of European Painting." Covering some four hundred years, the exhibit, for the most part lent by a New York dealer, features several paintings in the Museum's own collection. Reflecting past Italian glory, the names of Uccello, Salviati, Palma, Magnasco, (Continued at bottom of page 7)



# VERNISSAGE

THE editorial duty of a magazine in wartime, its functioning as a passive or as a critical organ, was brought up recently by a letter received from the Brooklyn Museum jointly signed by Isabel S. Roberts, Curator-in-Chief, and by the eminent art writer Forbes Watson. This letter, which described the aims, scope, and organization of the Treasury Department's "Art for Bonds" poster show which has just opened at the Museum, concluded with the following directive: "This exhibition offers a fine chance to the critics to add their bit to make the Second War Loan a success . . ." In other words, it is obviously suggested that the critic, on grounds of patriotism, praise the show regardless of whether or not he felt that these posters were geared to fulfill their mission of selling Bonds.

Since America's entry into the war it has been ART NEWS' steadfast purpose to further every type of contributory effort to the cause which falls within its specialized field. On the subject of posters we have let no chance go by to help raise the stand-

ards of a branch of art admittedly far behind that of other countries. That our wholehearted sympathy and interest are behind this show no one can doubt. However, we feel that exhortation and criticism are often more useful than indiscriminate praise, and we therefore reserve the right to review these posters objectively, as we have done in the past, with regard for the capacities of the artists and the administration of the organizations concerned. A Chamber of Commerce spirit of boosting is all very well for peacetime or for wars between advertisers of rival products. But this is the big campaign and it calls for as much honesty, for as much belief in our convictions as we have.

OUR Easter cover, symbolizing as much a spiritual renaissance as the new world hopes for the spring of 1943, is an early fourteenth century Italian miniature illustrating the Matthew 29: 1-7 text on the Resurrection. The original, once in the Earl of Ashburnham's collection and now in the Morgan Library, is approximately 1/8 larger than our reproduction. Though authorities disagree on the authorship of this painting, its artistic quality stands unquestioned.

(Continued from page 6)

and Tiepolo appear on the list, while from Holland come an early Van Scorel, a Molenaer, and a Rembrandt school piece. French art includes Stella, Robert, and Ribot, traversing two centuries, and a Herrera shows the decline of Spanish mannerism. The English section glimpses the styles of Reynolds, Gainsborough, and Turner.

## Gallery Fund

A \$5,000,000 permanent loan for the benefit of the National Gallery of Art has been accepted by the House of Representatives after the measure proposing its acceptance was first sent back to the committee. The loan will be accepted by the Treasury from the A. W. Mellon Educational and Charitable Trust, and interest at the rate of four per cent a year will be paid to the National Gallery as an endowment fund.

## Negro Annual

TO ACCORD long merited recognition to our Negro artists, Atlanta University stages in its Library the Second Annual competitive exhibition of Negro art. Seventy-five oils and watercolors are displayed. The jury's unanimous selection for the \$250 John Hope Prize was *Black Soldier* by John Wilson, a twenty-one year old Boston artist. A \$100 award went to *Unusual Landscape* by Hughie Lee Smith of Detroit, a \$75 one to Corp. Mark Hewitt of Fort Devens for an impressive likeness of a Negro soldier as the *Spirit of the 366th*. Among the watercolorists the \$50 top citation went to Pvt. Henry Bannam of Camp Lee, Virginia, the second (\$25) to Fred-

erick Jones of Chicago. All the winners become part of the University's permanent collection.

## Restitution

UNITED NATIONS' intention to recover for citizens of Nazi-occupied countries as much of the stolen loot as possible—including works of art—or, in the event of their loss or destruction to seize their equivalents in Germany when victory comes, was announced to the House of Lords recently by Viscount Simon, Lord Chancellor. Milton Bracker reports in *The New York Times* that the Lord Chancellor also announced that Latin American states which have broken relations with the Axis but not yet declared war have agreed with the principles, "made pronouncements of their own to that effect." He added that United Nations' victory

would be incomplete if the Axis were permitted to keep wealth "so shamelessly stolen from the victims of their aggressions," stolen, it is pointed out, on a scale which far exceeds the looting of the Kaiser's army.

## Ohio Watercolors

OHIO University's Chubb Gallery at Athens plays host to the Ohio Valley Oil and Watercolor exhibit now current. Judged by Director John Rogers Cox of Terre Haute's Swope Gallery, first oil prize (\$50 bond) went to Edith Lemon of Youngstown for a child's portrait, with mentions to work by Carlyle Streit of Cincinnati, Corp. Clyde Singer of Massillon. The watercolor first winner was Marion Gattrell of Columbus, the mentionites Paul Hendricks of Canfield, Cathie Babcock of Bala, Pa. Local Athens artists who exhibited were Frances Elliott, Georgia Bush, and John Rood, best known to New York as a sculptor, who exhibits two oil paintings here.

## Lewis Sale Prices

SOME remarkably high prices were bid in the sale of English furniture, art objects, and paintings, from the estate of the late Wadsworth R. Lewis at the Parke-Bernet Galleries on April 1, 2, and 3. Highlights among the furniture were \$2,100 for a set of six Queen Anne walnut side chairs; \$1,600 for a George I inlaid walnut pedestal desk; \$1,400 for an important pair of Queen Anne armchairs; \$16,000 for a "lion mask" George I armchair; \$3,400 for a Queen Anne walnut card table. Among the decorative objects and top price of

the sale was \$12,000 for a set of Royal Aubusson chinoiserie tapestries by F. Picon after Boucher. Among the prints and paintings, a set of thirteen engravings, *The Cries of London*, 1793-7, brought \$7,500; J. T. Serres' four watercolors of the Wasp and the Reindeer, \$8,000; \$4,300 for the Degas monotype, *Danseuse*. Notable silver and porcelains included \$1,400 for a Crown Derby dinner service; \$1,800 for a Queen Anne silver armorial salver by William Warham; \$4,800 for an important K'ang Hsi peachbloom amphora.

## Deep South Annual

JACKSON, MISS., is the scene. The paintings have come from all over the country with seven local artists representing the home state. The occasion is the Second National Watercolor Annual of the Mississippi Art Association. Types of work that might otherwise never have been seen in this part of the South make up an extremely varied show to which seventeen nationally known artists were invited. This list includes Wisconsin's Adolf Dehn, California's Phil Paradise, the Blancs from Northern New York State, Lamarr Dodd of Georgia, Peter Hurd, with a New Mexican scene, and George Grosz painting the Cape Cod dunes. A \$50 Defense Bond was awarded to Florence Kawa of Baton Rouge for her *Cotton Field*, with Honorable Mention going to Chris Ritter for his *Early Winter*.

## School Posters

LONG before the War made the artists of the nation poster conscious, the Cleveland schools had



PURCHASE PRIZE of \$250 at Atlanta University: John Wilson's "Black Soldier."



**A GREAT CLASSIC** of print-making: Giulio Campagnola's "St. John the Baptist," from the first quarter of the sixteenth century, unites a powerful Mantegnesque figure with landscape reminiscent of Giorgione. Campagnola's fine dot technique, yielding effects of "color" and solidity not unlike those of oil painting, had a wide influence on later print-makers.

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*Survey of America's Greatest Graphic  
Collection Just Installed in Washington*

# HEROSENWALD PRINTS FOR THE NATION

BY ELIZABETH MONGAN

**H**ARDY travelers who have made the journey to Jenkintown, Pennsylvania, to see the collection of Lessing J. Rosenwald have usually been surprised both at the perfection of the small print gallery, which was specially designed and built in 1939 to house the collection, and at the richness and variety of the objects to be seen at Alverthorpe. For the world at large there has been a certain confusion, both as to what the Alverthorpe Gallery was and of what the Rosenwald Collection consisted. Now that a gift of the entire group has just been made to the Nation, it seems an opportune time to review and describe briefly the growth, extent, and general usefulness of this particular collection.

First, it is necessarily an intimate collection since it is made up almost entirely of prints, illustrated books, and a few fine drawings. By nature the field has to be savored quietly. It does not lend itself to the publicity or the more spectacular appeal of a similar selection of paintings. Besides being specialized, it is also very personal and cherished, with the discrimination and knowledge of the collector definitely to be seen and felt in each item.

The rapid amassing of objects is characteristic of our native American collecting temperament. The Boston Museum Print Room began with the acquisition of one print in 1872. The Metropolitan Print Room was organized as recently as 1916. In the early 1920s Lessing J. Rosenwald began buying occasional contemporary English etchings in Philadelphia. These were kept in solander boxes in his busy office at Sears, Roebuck & Co. But it was at the end of the lavish '20s, through the sensational print sales in Leipzig, Berlin, Zurich, and London, that the foundations of the collection were laid. At this time representative examples of the German Little Masters, Dürer, Rembrandt, and the Dutch seventeenth century etchers were purchased in a prodigal manner. From the celebrated collection of King August Friedrich II of Dresden, sold in 1928, came a number of the rare early Italian masters; among many other things the series of anonymous instructive cards, traditionally known as *Tarocchi Cards*, engravings by Robetta, Campagnola, Barbari, and Mantegna. The following year brought another great sale at Leipzig at which prints from the Von Passavant-Gonthard Collection at Frankfurt were offered. Notable acquisitions from this sale included the famous self-portrait of *Israhel van Meckenem and His Wife, Ida*, supposedly the first self-portrait by an engraver, made by the artist in 1490; the series of twenty-eight watercolor drawings by an anonymous German artist connected with the "Freydal" of Maximilian, and a number of prints by the great contemporary of Dürer, Hans Baldung Grien. Another 1929 addition was the entertaining print of the *Two Rustics Wrestling* by the witty Master of the Amsterdam Cabinet.

With an extraordinary nucleus thus quickly formed, the noted



**BRIGHTLY COLORED** by hand, a unique anonymous German woodcut showing the "Madonna and Child in Garden" (above) is dated ca. 1460. In "Hercules and Nessus" (below) the little known Master of 1515, probably a Northerner who worked in Rome, exhibits the bravura and fantasy of the High Renaissance.

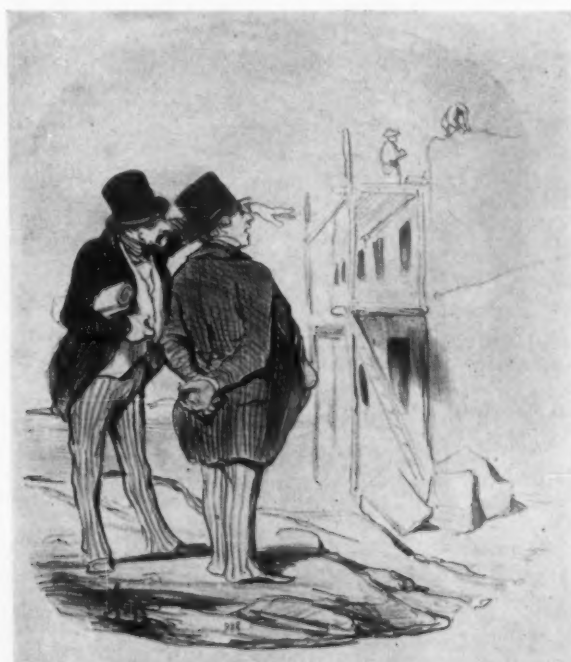


collector intensified his activities. Filling out Bartsch numbers just for the sake of completeness was never the ideal. Mr. Rosenwald's search was for quality and human significance rather than to an accumulation of innumerable items. For example, a marvelously fresh, sharp impression of Schongauer's *Angel of the Annunciation* was acquired two years ago to replace another inferior example. Likewise, an opportunity to buy *The Goldweaver's Field* of Rembrandt, in an impression that had belonged to Legros and the Whittemore family, in which all the dry point is so clearly present as to make the whole paper shimmer with light and brilliance, was seized even though a good print of the same picture was already on hand.

All periods of the five centuries of print-making are amply represented. There is sufficient related material to enable one to play interesting and valuable variations on a number of themes in a series of exhibitions. Within the larger unit there are also a number of outstanding smaller collections. Of the early period the anonymous fifteenth century woodcuts should

to Callot. Then there is the magnificent *Portrait of an Old Man*, Rembrandt's first dated drawing, signed at the left, dating from 1630. There follows, in point of time, the *Self-Portrait* in sanguine which, along with the *Dream of Queen Katherine* by Blake is probably the most traveled object in the collection, having been seen at one time or another in London, New York, Chicago, San Francisco, Honolulu, and Dallas. Two landscape drawings show the painter in quite another mood; one, the serene and economical sketch of the *Cottage and a Haybarn*, from the Esdaile Collection, represents him at his full maturity; and the second is a gay, impressionistic sketch of Diemerich from his late period. A few stenographic dots suggest a crowd returning from market over a bridge in a small world which is bathed in sunlight.

For Alverthorpe the late eighteenth century chiefly signifies William Blake. Many fugitive pencil sketches, a few completed watercolors; *Queen Katherine's Dream*, *Job and His Family*, and the large *Apocalyptic Vision of the Woman Clothed in*



**THREE CENTURIES in the Rosenwald Collection:** Van Dyck's etched "Self-Portrait" in the rare first state (left); "Folly of Architects," wash drawing by Eisner for a 1751 Erasmus edition (center); Daumier's unpublished lithograph on a similar theme circa 1847 (right).

be especially singled out. Made as popular souvenirs of shrines and pilgrimages, these delightful, naïve colored woodcuts can be found in such a comprehensive group in only a few of the Continental museums. The early development of the art of engraving can be traced through most of the important early masters who signed their plates usually with monograms; E. S., L. C. Z., F. V. B., I. B. with the Bird, and others. Also remarkable in the period of the late fifteenth century and early sixteenth century are the boxes containing prints by Schongauer, Israhel van Meckenem, Dürer, and Lucas van Leyden.

In the seventeenth century, of course, the superb Rembrandt collection dominates all else. Here first states of the well known portraits of *Jan Lutma* and *Clement de Jonghe*, fine impressions of *The Hundred Guilder Print*, the *Large Crucifixion* and the *Ecce Homo*, and a beautiful impression of the small *Christ on the Mount of Olives*, one of the favorite etchings of most painters, stand out as memorable. To supplement the etchings there are a few characteristic drawings. A sketch of an old *Beggar Woman*, done with brush and sepia, probably about 1627 at the beginning of his career, shows some indebtedness

to Callot. Then there is the magnificent *Portrait of an Old Man*, Rembrandt's first dated drawing, signed at the left, dating from 1630. There follows, in point of time, the *Self-Portrait* in sanguine which, along with the *Dream of Queen Katherine* by Blake is probably the most traveled object in the collection, having been seen at one time or another in London, New York, Chicago, San Francisco, Honolulu, and Dallas. Two landscape drawings show the painter in quite another mood; one, the serene and economical sketch of the *Cottage and a Haybarn*, from the Esdaile Collection, represents him at his full maturity; and the second is a gay, impressionistic sketch of Diemerich from his late period. A few stenographic dots suggest a crowd returning from market over a bridge in a small world which is bathed in sunlight.

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the Sun, engravings, copper plates, books, and manuscripts are all a part of the treasure representing the visionary English poet. It was this material that formed the major part of the comprehensive exhibition of the works of William Blake held at the Philadelphia Museum in 1939. Eighteenth century French books and several complete suites of drawings for book illustrations by Eisen and Gravelot happily balance the picture for the few who have no sympathy for Blake. In most cases the taste for one automatically seems to preclude the other.

In the nineteenth century there are most of the classics of printmaking, but the emphasis is on artists who were painters rather than the innumerable amateur etchers who flourished in that century. For example, there are over three hundred first states of lithographs by Daumier. Lithographs by Delacroix, Corot, Manet, Redon, all call to mind the particular importance of black and white in nineteenth century France.

After the Blake collection that of Forain is perhaps best known. His work is practically complete, from the first rare tentative attempts on copper through to the late undescribed pictures of Lourdes. The litho- (Continued on page 28)



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page 28)

**S**ALVADOR DALI is still the wonder child of modern painting. For in the long run it is his painting that gets across, despite orgies of publicity, shocking self-exposure, and the hundred and one magician's tricks with which he has alternately titillated and insulted his American public. In the long run it is his technique that brings dollars to Dali. The sitter who meets his price (reputedly in five figures) gets solid craftsmanship along with a fascinating exposé of his libido. Any one of the new portraits which make the current show at Knoedler's would be as much of a conversation piece for how it is done as for what it presents.

The two details repro-



DETAIL from Dali's "Portrait of Marquis George de Cuevas" and the original from which it was taken.

## Closeup of the Dali Technique; or, What Sitters Get for Their Money

DETAIL from the "Mrs. Ortis de Linars" portrait included in the show at Knoedler's.

duced herewith give two views of how the artist manipulates his paint. In the upper one we see how thinly it can be applied, so that canvas and the nervous drawing show through. The flesh at lower right is, by contrast, thick and glassy with forms over-modeled for pneumatic appeal. In both pictures enlargement shows those unsuspected beauties of detail which unfailingly surprise and which have had a far-reaching influence. For Dali it was who popularized the tight, sober, meticulous technique by which Surrealism legitimized its early marriages between irrational ideas and unrelated objects, thus greatly improving modern standards of craftsmanship.



WINNER of  
the \$100  
Alger Prize at  
the National  
Association of  
Women Art-  
ists' annual



current at the  
Fine Arts Gal-  
leries: "Horse  
Fair and Mt.  
Timpanogos"  
by Verona  
Burkhard.

## THE VERNAL RETURN OF WOMEN'S WORK

*Painters & Sculptors Hold their Fifty-first Annual, Distribute their Own Prizes*

BY ROBERT BEVERLY HALE

THE National Association of Women Artists in its fifty-first Annual Exhibition at the Galleries of the American Fine Arts Society is well up to the level of past years. War duties have evidently not claimed too much of the lady-practitioners' time and attention. Sad and salient feature of the exhibit is the palm beneath Ann Brockman's splendid picture *Between Shows*. For here was a most accomplished artist, one who painted with sensitivity and a breadth of conception. Her personality, which was always reflected in her work, was gracious and golden; her passing is as much a loss to friends as to American painting.

Taking the show as a whole, we feel that its failings are not necessarily feminine in origin. The hesitancy, the narrowness, the lack of vigor and originality are common to many an American group. Our full expression seems recurrently throttled, perhaps by some domestic puritanical spirit.

However the highlights of the show are well worth seeing. No. 1 in the catalogue is Frieda Kay Fall's *Church—Provincetown*, modern and original, and No. 2 directly above it is Greta Matson's fine character portrait, its apt title *All Flags Flying*. Mrs. Parker's by Anne Eisner is well handled and contrasts in style with Marion Gray Traver's conservative *Twilight Hour*.

Dorothy Deyrup has painted the reddest barn ever seen, Lily Shuff's *Yellow Hat* holds up well among the still-lives, Gene Alden Walker's *Nostalgia* won a well deserved prize, and so did Catherine Forbes Jones' *Montana*.

In the Vanderbilt Gallery the mixed color of Lesley Crawford's *Shedd Hill* should be noted, as well as the originality of Alison Mason Kingsbury's *Steel Town*.



"MARCHING" by Ann Cole Phillips, one of the livelier pictures in the show.

Here, too, is the strong, brooding *Siesta*, by Prudence Burg, the well composed *Home Study* by Margaret Fitzhugh Browne, and the delicate and chromatic *Marching*, by Ann Cole Phillips. The prizes have gone to Verona L. Burkhard, for her decorative *Horse Fair and Mt. Timpanogos*, to Jo Kregarman for her lush but skillful *Eleven P.M.*, and to Eunice Vibberts for her *Winter Holiday*.

Among the watercolors the courageous color of Gail Trowbridge's *Boat in for Repairs* stands out, as well as the swift authority of Ella Van Dyke's *Digby*, Nova Scotia. Z. Vanessa Helder's meticulous exactitude of design appears in *Nooksack Valley Snow Drift*. Dorothy McCray's *The Train* is the gayest picture in the show. Included in the watercolors are two portraits in wax by Sister Mary Veronica, C. S. M. Visitors should be careful not to miss the miniatures by Artemis Tavshanjian. They are of exceptional fidelity.

Greta Matson must be mentioned again among the black and whites, along with Alice Standish Buell, whose etching, *St. Luke's Hospital*, is delicately rendered.

The sculpture is disappointing. The awards seemed fairly given, though we feel the title of Dina Melicov's *American Soldiers* may have influenced the jury.



# BRINGING OUR OWN HEMISPHERE HOME

*The Museum of Modern Art Owns and Shows an Unsurpassed Latin American Collection*

BY DORIS BRIAN

A BRIEF ten years ago, when Orozco's star was just emerging north of the Rio Grande, Rivera's painting summed up the average U. S. citizen's concept of all contemporary Latin American art. No view could have been more myopic, for the lode is varied as it is abundant. To what an extent international good-will projects—which have also introduced our own art to these same neighbors—have altered the situation in a decade is indicated by the Museum of Modern Art's exhibition of 224 recent acquisitions, the bulk of them made possible through its Inter-American Fund established last year.

The Museum announces that these, together with the works that it already owned, form the most important collection of modern Latin American art not only in this country but in the world. No single republic to the South boasts a survey of the field to match it. This startling fact alone gives the show great weight. But it must be considered by its own standards: as a single institution's aggregation and not as a complete report of the type achieved through loans to that end. Mexico is the only country fully viewed, ten of the republics are absent altogether, many good artists are not here and others, like Colombia's amazing Acuña, are indifferently represented. Director Barr justly disarms criticism on this score by pointing out that there were limitations, that the collection is not static, that errors of omission and inclusion will be repaired. Even as it is, the start is excellent, and the catalogue by Lincoln Kirstein who helped select the work is a welcome addition.

A fine discrimination, in general, between the strong and the weak in Latin American art is one of the collection's best points. Compare it with the "official" groups sent as ambassadors to the Riverside Museum in 1939 and 1940 and you will hardly recognize the several nations: most of the academicians—even duller than our own—are not here while such avant-guardists as Argentina's bril-

(Continued on page 26)



COLOMBIA'S young artists are impressed by their country's beauty, independent of Paris and Mexico. Twenty-year-old Ramirez Fajardo's watercolor "Landscape" is original as it is accomplished.

ARGENTINA'S Onofrio Pacenza, trained as an architect, conveys the poetry of corners of the capital city in such quiet, atmosphere-laden pictures as "End of the Street."



# MEXICO SCENE FROM PHILADELPHIA

BY HENRY CLIFFORD

*A Museum Curator  
Looks Over Our Southern  
Neighbor, Selects His Own Show*



RUFINO TAMAYO of the middle generation of painters, is represented in the Philadelphia Museum's show by one of his ferocious studies of beasts, by a semi-abstraction, and by figure pieces including "The Photogenic Venus" (above). The young Chavez Morado's "Dark Mexico" (below) expresses the cruel, fatalistic spirit which runs through much of Mexican art.



ASSEMBLING works of art for a Mexican exhibition obviously meant the pleasant labor of going to Mexico itself. In my case it fortunately meant two trips, one to select the material and the second to be quite sure it was all safely shipped according to schedule. With wartime regulations of transportation, this was by no means a simple feat in spite of diplomatic priorities and international facilities.

The object of the current exhibition of "Mexican Art Today" now at the Philadelphia Museum is to show the type of work that is actually being done now south of the Rio Grande. Everyone knows the results of the superb mural period in Mexican painting of the '20s and the early '30s, for the first generation men like Orozco, Rivera, and Siqueiros have long since become a part of the American tradition. However, it is less well known what the younger artists have accomplished in the last ten years since they turned more and more to easel pictures. Against a background of Mexico's first revolutionary painters, we present a survey of the contemporary field, including practically all living artists from Dr. Atl down to the brilliant young Guillermo Meza and the intellectual Juan Soriano. The middle generation is also well represented by a wide survey of such men as Tamayo, Castillanos, Zalce, and others.

The current Mexican artistic scene presents an absorbing picture of schools and cross-currents, of projects and personalities. There is no museum of modern art in Mexico as yet though there have been numerous attempts to create one. This has been a great drawback for painters and public alike. Much of the best work which should have remained in Mexico has been acquired by foreign collectors and thus left the country. At present,



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**"LA PATRONA," 1939, by David Alfaro Siqueiros. An outstanding figure of the first generation of Mexico's revolutionary painters, this artist specializes in vast fragmentary concepts whose appeal is through sheer violence of expression and whose plasticity is the result of a unique technical process of working in Duco enamel applied with a spray gun upon ply-board.**



however, there are two definite and separate sets of plans drawn up for such a museum and it is to be hoped that at least one of these will succeed. Therefore, to discover what had been the recent productions in Mexican painting necessitated viewing the few small private collections and above all, visiting the majority of artists in their studios.

It had been cynically suggested to me that all Mexican painters worked with one eye on their canvas and the other on the American market; that gathering paintings to be shown in an American museum only meant standing in the middle of the Madero with a whistle, to be instantly showered with pictures. With mixed feelings of regret and satisfaction, I hasten to add that such was far from the truth. While I received only the most sympathetic co-operation from all artists, there

*CASTELLANOS works slowly in a monumental style founded on the work of earlier muralists. "Three Nudes" (left) was painted in 1930, is lent by Moisés Sáenz. The cult of death, intellectualized by Juan Soriano in "The Dead Girl," (below) from a private collection.*





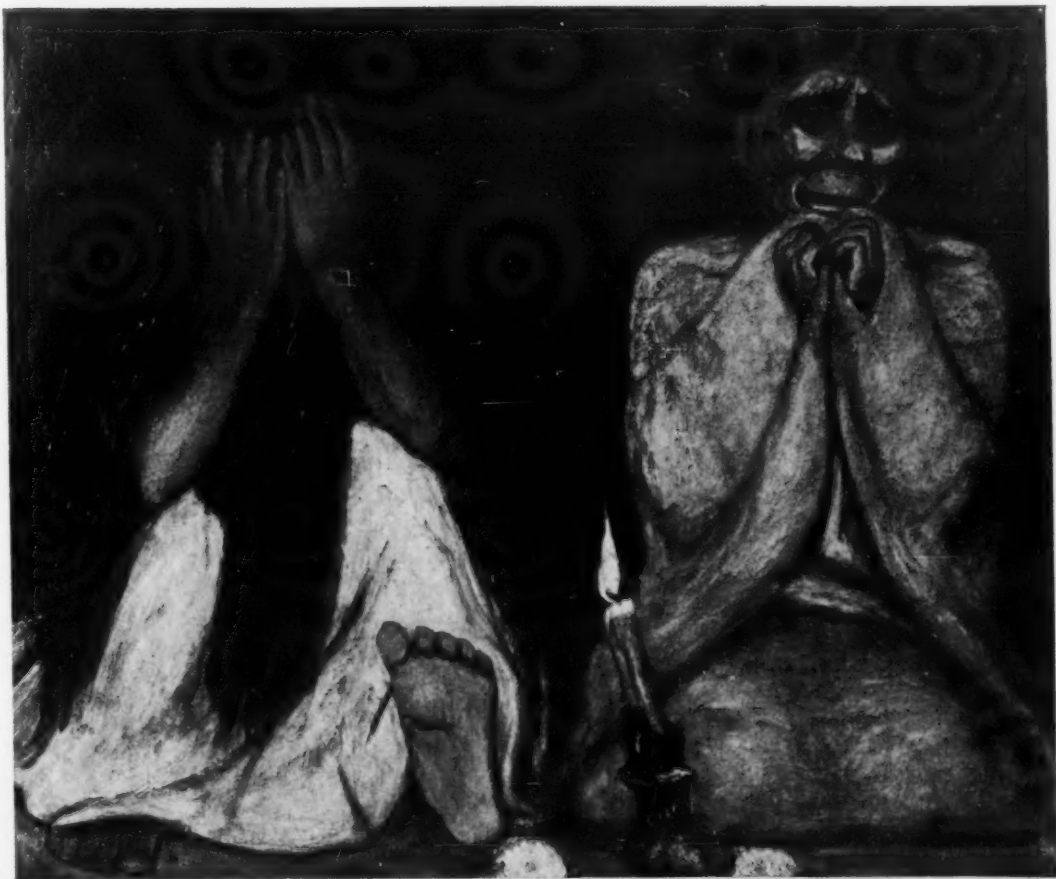


**ANTONIO RUIZ: "National Holiday."** Often satirical or humorous, this artist paints with a meticulous technique. The sorrow of Mexico in "Tata Jesucristo" ("Great Lord Jesus") (right) by Goitia, one of the pioneers of the first generation. Lent by the Secretaría de Educación Pública, Mexico City.

were many who sincerely and quite understandably hope that their most important works will finally be placed in Mexican rather than foreign collections.

I do not believe that knowing an artist personally is always helpful toward understanding his work. But beyond any doubt, a visit to Orozco is enlightening. Here is an ascetic and a mystic. His studio is on the top floor of a large and scantily furnished modern house. The cold north light mercilessly exposes the bare white wall of a modern anchorite's cell. One feels that everything and everybody in the room is being subjected to the clinical examination of an X-Ray machine. Orozco's dark and cavernous eyes flash and sparkle.

(Continued on page 26)





**KURT SELIGMANN:** "Sabbath Phantoms." Painted after the Swiss artist-refugee arrived in America, it reflects his war-haunted dreams of 1939, one of a passionate series on the mediaeval Dance of Death

theme. Seligmann's more recent work, as seen in his current exhibition at Durlacher Brothers, is more impersonal, has more delicate color, fragile forms, and wider vistas. (See review on page 19.)



# THE PASSING SHOWS

JACQUES LIPCHITZ returns to the Buchholz Gallery with two early pieces; gonaches and drawings; the magnificent *Return of the Child* now rendered in granite; and lastly twelve "transparent bronzes" representing perhaps the most fascinating direction in his work. In these he has done the apparently impossible, casting intricate, cage-like structures whose hooks, points, and trailers have a nature symbolism all their own. Lipchitz is one of the rarely capable practitioners of the lost wax casting method (another is Maria Martins who, however, has worked out her own idiom and original application of the technique) and its possibilities are endless. *Spring* is an enclosed spiky form which in *The Blossoming* has burst open like a fruit to reveal the thrusting life within. *Myrrah* is a surging abstract drawing cast in bronze which makes you think of a human pelvis quickened with life, beginning to twist and grow. Others suggest strange poetic legends and rituals. (Prices not quoted.)

CARL HOFER'S reputation in this country, after he won a Carnegie Prize some years ago, became so over-expanded that it soon deflated of its own accord. Both facts were unfortunate, for the pictures now at Nierendorf after a couple of Hoferless years should hoist his stock all over again. At his best he ranks high among the non-abstract twentieth century Germans. His double figure piece, *Repast*, his ominous stormy landscape, *The*



JACQUES LIPCHITZ: "Myrrah," bronze, 1942. At Buchholz.

*Landing*, and some of his bright still-lives show him again as an original designer. (Prices \$450 to \$1200.)

Along with the Hofers is a group show of painters from many countries who belong more or less to the same Expressionistic trend. (Prices \$45 to \$1200.)

KURT SELIGMANN'S present show at Durlacher's proclaims the "arrival" of an artist who, on his advent from Europe in 1939, was



KURT SELIGMANN: "Melusine and the Great Transparents." Durlacher Brothers.

open to criticism on account of the extreme one-sidedness of his style. But in the last year his hectic *Dance of Death* (see colorplate on opposite page) has been released into non-representational forms of infinitely greater interest—a vocabulary as original as that of any Surrealist now in America. Speeded by new brilliant color, his world dangles excitingly over space. *Den of the Winds*, with assorted objects roosting in a festive velvety-green cirie, is one of the best. The drawings, if overly alike, are individually fascinating for the odd papery forms which Seligmann expands and contracts with the virtuosity of a magician handling a Japanese lantern. (Prices \$75 to \$1200.)

THE BRANDT GALLERY, established dealer in old masters, has opened a contemporary section with a fine group show. The intelligent and novel practice of posting biographical data and prices near the exhibits is not the least auspicious of its features. "Variety within a Group" the initial display is called and it surely fills the bill, what with eight artists from Central Europe, our East Coast, and the Middle West. Chicago's extremely promising young romanticist Arthur Osver,



EUGENE SPEICHER: "Hutch Hill" included in the artist's exhibition of small landscapes and flower pieces at the Rehn Galleries.

of whom more will be heard, hits the high tempo along with the Czech Vytlačil. A similar pace, but with less intensity, is maintained by Chapin's shimmering paint. The Luxembourgish Mommer and the Hungarian Victor Candell evoke mood. Jan's temperas, Cameron's oils contrast. (Prices \$250 to \$1200.)

SPEICHER'S cozy show at Rehn is a sort of *entr'acte* having little to do thematically with the main opus, for it is landscape sketches and small still-lives he exhibits this time. Save for a couple of drawings, there is no portraiture, though his flowers have the sort of cottony texture he gives his humans. To us Speicher seems at his very best in the briefest of the landscapes. They are all pleasant, some exciting. (Prices \$100 to \$750.)

WALTER QUIRT, one of the most alive of our experimental painters, has been holding a show at Associated American Artists. Quirt composes brilliantly with flat interlacing snippets of practically every color in the rainbow. It is as exciting as boogie-woogie though often complicated and requiring more study than a picture should rightly require to get across. (Prices \$250 to \$1000.) Luigi Lucioni who follows, evidently determined to out-magnify his amazing new-realist technique, has produced the most meticulous show yet. We find him at his most successful in portraits which combine brilliance, plasticity, and flatness. In Lucioni's passion for detail his landscapes have lost all semblance to nature. (Prices \$600 to \$2500.)

THE SPRING EXHIBITION at the Downtown Gallery is well titled, for the colors, forms, and techniques are as novel as the latest collection of spring hats. Certainly Horace Pippin's still-life *Roses* leads this Easter Parade, as bright and gay a

picture as you will ever see. Katherine Schmidt's little *Hot House Grapes* has great charm. Karl Zerbe has created some luminous encaustics. Others exhibiting include Stuart Davis, Kuniyoshi, Julian Levi, Sheeler, Zorach, Guglielmi, Levine, Jacob Lawrence, and Edmund Lewandowski. (Prices \$75 to \$2000.)

LISA MANGOR can paint a character study, and get pep into it, without employing the caricaturist's usual broad technique. Indeed her paintings at Kleemann's are remarkable for the rich glazes she builds up to shimmer like opals. When she applies the same technique to still-life, which she composes with great delicacy, she shows another side of her art. (Prices \$75 to \$900.)

Isac Friedlander, the printmaker, shares the gallery with Mangor. His etched line is gentle, his etched subjects mostly pastoral. But his woodcuts, firm in line, contrast, and purpose, seem almost to be by another man: in these he reminds us of the horror of the mad world we live in. (Prices \$12 to \$30.)

EUGENE PAUL ULLMAN, already noted here before he sailed for France forty years ago, returns to his native city in a show at Passadoit which reveals one of the most commendable of our craftsmen. In addition to being a thoroughly good painter he picks his subjects for their pleasant qualities, rounds up a thoroughly enjoyable display. He knows how to paint a nude or an interior gracefully, but he does more than just that in a few of the landscapes which leave the visitor breathless. (Prices \$300 to \$1200.)

"NEW AMERICANS" the American British Art Center calls a well chosen and arranged show which performs a much needed



**JOSEPH DE MARTINI:** "The Headlands," showing the new color and power of the artist's marines now at the Macbeth Gallery.

major service for both émigré artist and American art lover. The painters and sculptors it presents have all achieved note in their European homes but since these were, for the most part, not Paris many of them are strangers on our side of the Atlantic. The Center makes an interesting start at correcting the situation not only by showing a work or two apiece by more than thirty men and women, but by accompanying them with notes telling just who is who. Some have time and again been introduced to New Yorkers. But we learn more about their achievement from this showing. Others who stand out among the painters are the Austrian Josef Floch; the graceful French Susanne Carvallo; the Russian primitive Raisa Robbins; the Hollander, Fred Prins; the German pioneer, J. W. Schulein—all of whom should be seen at greater length. (Prices \$50 to \$5000.)

**JESUS GUERRERO GALVAN** at the Julien Levy Gallery offers his striking paintings of Mexican types. The artist has a primitive touch—perhaps because he was a sign painter in his youth—and a monumental sense of form, which he intensifies by subtle distortion. His color is quiet, he is partial to subdued Mexican pinks. There is a serious charm about all his work, best reflected by his *Woman on Balcony*. (Prices \$75 to \$1000.)

**JOSEPH DE MARTINI'S** new paintings which make up the current show at Macbeth's raise him to the rank of one of America's premier marine painters. Released at last by the sea, he brings, in these beach and harbor scenes, a dark poetry to the technical and compositional qualities we have heretofore admired in his work. Martini's color, long subjected to the discipline evinced in the *Self-Portrait*, now shimmers with wonderful greens and blues, as in *Off Cape Ann*, or more subtly still in the *Moonlit Cove's* magical effects of

silvered water. A show like this is encouraging to believers in the expressionistic wing of American art. No sudden flowering of a new talent this, but the merited reward of painstaking search and experiment. (Prices \$125 to \$750.)

**AMERICAN ABSTRACT ARTISTS** are holding their Seventh Annual at the Riverside Museum. The many who feel that abstractionists are



**GALVAN:** "Girl with Dove," At the Julien Levy Gallery.

so many artistic rascallions would be surprised at the great dignity of their show. It is, of course, the intellectual dignity of the astronomical chart and the mathematical formula. In a group show of this type, more than any other, the personality of the individual is submerged, yet many styles are outstanding. One recognizes, appreciatively, Werner Drewes, Susie Frelinghuysen, A. E. Gallatin, Carl Holty, Eleanor de Laitre, L. Moholy-Nagy, George L. K. Morris, Charles G. Shaw, and Ray Rames. (Prices not quoted.)

**DAVID SMITH**, welder extraordinary, returns to the Willard Gallery with a small but extremely striking show. Some of the pieces antedate the artist's present job in the American Locomotive works in Schenectady where he now holds down a midnight to morning shift

welding tank armor. These are in the different and now nearly unprocurable metals which Smith handles with complete mastery of style, expression, structure, surface, and patina. His more recent products are of tombstone marble. As design, for the splendid purposefulness with which he handles even the surface markings left by the gradina, they rank with the finest stone sculpture of our time. Smith's drawings, which again have the steeliness of etchings, elucidate the origin of many of his forms and their bond with representation. Most of them show despairing humans in the obscene embrace of machines of war—symbol of Smith's violent revulsion at the idea of metal put to purposes of destruction. (Prices \$110 to \$400.)

**THE MONTROSS GROUP** show brings on some promising new talents. Charles Braunfels, who can be both primitive and sophisticated in ravishing color, is one of them. Stephen Howard, in a plastic well-knit figure piece and a flickering moonlight scene, is another. Among the stand-bys we enjoyed, as always, the sensitiveness of Whitney Hoyt's flowers. (Prices \$25 to \$500.)

**JIMMY ERNST**, the talented son of Max Ernst, is at the Norlyst Gallery. While his inner eye has retained the imprint of biological and scientific forms, his hand has the deftness to render them in all their fugitive intricacy. To do this he has evolved a technique which, as far as we can judge, consists in: a) combining antagonistic mediums whose efforts to separate on the canvas result in delicate marbled effects; and b) trailing gouache over oils, letting it blot and spread, spinning it out into frond-feather forms. Sometimes we feel as if these waving feelers got the better of him: in the larger pictures they can lack meaning. But most of the

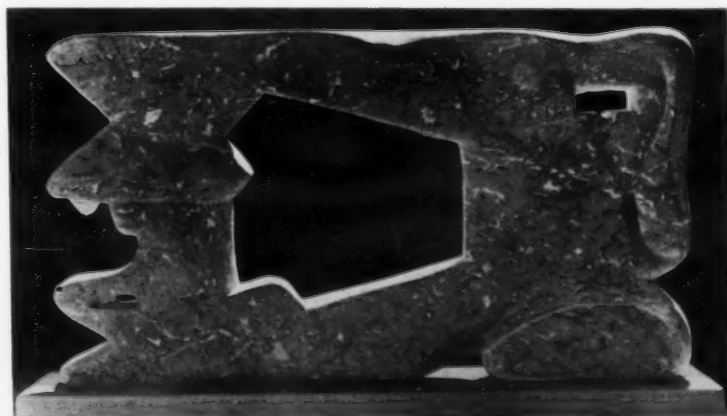
small ones are profoundly felt and pondered, show brilliant flashes of subconscious memory. (Prices \$25 to \$500.)

**ERNEST LAWSON** is presented in retrospect at the Babcock Galleries in a group of oils dating from 1889 to the year before his untimely death in 1939. His work is honest and utterly sincere, devoid of fad and fashion. There is a most nostalgic quality in some of his scenes of New York especially those painted before the last war. His *Wet Night, Gramercy Park*, painted in 1907, recreates the period. (Prices \$250 to \$1500.)

**THE SELIGMANN GROUP**, which goes by the name of "American Art for Art's Sake," is knit together by certain expressionist traits common to most of the artists assembled. Botkin and Ary Stillman have them to a marked degree, infallibly turning out interesting pictures. Lewis Daniel is exciting in the forms and colors he combines on a deep green glazed background. There are four of the best Marguerite Zorachs we have seen, one a watercolor in the back gallery. By way of contrast Valetta Swann offers appetizing landscapes in a Grant Wooden manner. (Prices \$75 to \$900.)

**VICTORY WORKSHOP** of the Artists League of America has as its object the making of art into a major war industry, and to this end it acts as a sort of war-artists' clearing house. Its present unwieldy exhibition, "Art, a Weapon for Total War," occupying all the odd space on three floors of the New School for Social Research, outlines some of the methods by which its aims can be accomplished, and uses not only its own products but examples of Russia's and Spain's first rate

(Continued on page 27)



**DAVID SMITH:** "Sewing Machine" in Danby blue marble, new medium for a former sculptor in steel. At Marian Willard's.



# OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'  
OPINIONS OF ONE MAN SHOWS  
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery  
(and where to find  
ART NEWS' review  
of each exhibition)

NEW YORK TIMES  
Howard Devree—H. D.  
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE  
Cariyle Burrows—C. B.  
Royal Cortissoz—R. C.

SUN  
Helen Carlson—H. C.  
Henry McBride—H. McB.  
Melville Upton—M. U.

WORLD-TELEGRAM  
Emily Genauer—E. G.

BROWNE,  
Grand Central  
(Gotham)  
(see ART NEWS,  
this issue, p. 27)

... is technically very capable work but seems to me to suffer from a stiffly posed and sometimes self-conscious quality. The artist has employed backgrounds and accessories to point up the connection of her subjects with various branches of the service. H. D.

... has kept her officers not strained models but human beings; she has portrayed them with sympathy and also with art, for sound craftsmanship has been bestowed upon this series. She is to be warmly commended for the variety and lively interest of her work. R. C.

... privates and officers in the armed forces, all done in the conventional academic manner, and with no attempt whatever to universalize them. These are simply individuals, slickly painted against more or less appropriate backgrounds and with appropriate accessories. E. G.

CITRON, Midtown  
(see ART NEWS,  
this issue, p. 27)

... drawings of women in the war effort ... have gone rather illustrative. Her work is always lively and touched with humor and it will be interesting to see presently some of the paintings she has worked up from these rather slight sketches. H. D.

The most typical Citron character studies are those combining humor with human interest, as in "Piping the Girls Aboard." With the pictures of Waves there are drawings of ballet dancers and portrait heads, done in a more formal style and showing rather exceptional refinement. C. B.

To be sure of late she has been occupied with studying New York in wartime. That perhaps is enough to unsettle any one. The drawings she is showing are carefully, almost reverently done and seem to lack that subtle satire that marked her former treatment of humanity. M. U.

... warm, vital, arresting sketches giving us a good picture of the kind of young girl who has enlisted in the Waves, the nature of the work she does and the way she amuses herself in her off hours. ... All are done with sensitive, parsimonious line, and ... compositional skill. E. G.

DE MARTINI, Macbeth  
(see ART NEWS,  
this issue, p. 20)

... in all his canvases of the coast the innate drama of the powers of nature are de Martini's true theme. ... There is, this time, more variety in his palette, as in the show generally. De Martini is one of our outstanding romantic individualists and his is one of our most vigorous and provocative brushes. H. D.

... is a capable painter of coast scenes. He depicts the figure also ... but the successful representation of form is a trifle beyond him. With the painting of a picture like "Off Cape Ann," on the other hand, he is quite at home, and, besides good workmanship, embodies a personal point of view in his art. R. C.

... no more impressive marine painter seems to be working around these parts at present. He has, it might be added, some things to perfect. His figure drawing is not as subtle as it might be. ... But even when the entire picture does not come off it nevertheless has charm; which goes to show that De Martini is an artist. H. McB.

... provide new evidence of the effectiveness of his moody, blue-gray studies of sea and rocks. His palette, in these latest canvases, has lightened a little, even developed some rosy tints. But composition is as animated as ever, and forms are as simplified. E. G.

ERNST, Norlyst  
(see ART NEWS,  
this issue, p. 20)

There is much imagination, much fantasy, in his show. To me there is also a great deal of emotional shorthand and mental shadow-boxing in these arrangements of festoons of vines and carnivorous flowers. H. D.

... does the surrealist thing fluently and gracefully. ... He details his canvases sensitively and their color is generally good. Best of all there is no morbid leaning that breaks the serene, transparent mood of his work. C. B.

... seeks to give shape to existing substances in a world outside the layman's ken, rather than to penetrate the workings of the subconscious mind. Undoubtedly a score of meanings can be read into the intricate designs, but it should be enough to enjoy just the artistry. H. C.

... is also a surrealist, given to painting fantastic images dealing with cosmic forces or mental vagaries. But he has a way with color Max Ernst never touched. The result is highly effective, decorative canvases not yet wholly original, but born of an inquiring mind and a skilled hand. E. G.

KOCH, Kraushaar  
(see ART NEWS,  
this issue, p. 22)

His composition is sound, his brushwork persuasive, his palette varied but unsensational. His portraits are sensitive and individual. ... His surface effects are almost invariably appealing. ... An esthetic subtlety pervades Koch's work: he is rather a painter's painter. His designs are not obvious or obtrusive. H. D.

... makes it clear that he has gained substantially in his grasp upon form, and, what is equally important, that he is throwing off his Renoirish tendency. ... Decidedly Mr. Koch has struck twelve, painting with mastery and, by the same token, with perceptible ease. ... conveys an effect as of a capable craftsman. R. C.

... is a thoroughly competent painter with the good manners of his craft at his fingers' ends. He does not excite, but he can charm, as he does in that portrait of a demure-faced child in a gingham dress and in certain of his paintings of the nude. M. U.

... now his approach is completely old master. Rubens is the most apparent influence. ... Far all the extraordinary technical skill with which the large Koch canvases are executed, it is such less pretentious works which pleased me most. E. G.

MARIA, Valentine  
(see ART NEWS,  
Apr. 1, p. 23)

I have seen nothing so weird and complicated and unapologetically fantastic since the architecture of Emilio Terry, the Cuban. I suppose that sculpture is a term broad enough to embrace even Maria's "Amazonia," but sculptural forms as strange and nightmarishly rococo I have never before encountered. E. A. J.

The groups, despite their primitive feeling, strong distortions and uneven modeling, which gives her work a decidedly expressionist flavor, are generally picturesque. The talent most apparent in her sculptural performance is, at the same time, her fertile imagination. C. B.

... highly personal, starkly original, and so hot with jungle truths from the Amazonian Valley that an amazed observer in the chilly north is certain to shiver for help when attempting to appraise its authenticity. Yet authentic it is. Even in a first frightened contact with a spirituality hitherto undreamed of, one recognizes its true quality. H. McB.

... must be put down as a woman of extraordinary talent and imagination, a true original, who hasn't quite succeeded in the ambitious task she has set for herself, unless that task is to acquaint Americans with the wonderful folklore and traditions of her country. E. G.

MATTA, Julien Levy  
(see ART NEWS,  
Apr. 1, p. 23)

Some are panels in nine divisions (an accompanying chart is available in which one begins at the upper left or lower right as the case may be). One of these is the "metaphysically sinister" "Carnivorous Flower," which left me metaphysically baffled, even without the chart. And the symbol on the catalogue is the division of an egg carton. But perhaps the meaning doesn't matter. H. D.

... is fluent and skillful, but attracts attention with a limited range of ideas. ... These drawings are, however, vastly detailed, and it is obvious that Matta has taken pains to produce just such esoteric effects as he achieves with enormous concentration. It is also apparent that he completely ignores such things as order and unity, which make pictorial sense in art. C. B.

... the most brilliant curiosities imaginable. This artist, as has been remarked before, deals in jewels. What might appear just splashes on white paper to an astigmatic person reveal themselves to individuals with good eyesight as melted rubies and emeralds exquisitely pointed up to suggest all sorts of things to an imaginative mind. H. McB.

... a modern idiom that seems to be made up of a little of this and a little of that picked up more or less at random from the works of others. Her landscapes in which the motif is largely architectural, seem to betray a hint of Feininger's handling and seem her most interesting work. M. U.

PRATT, Marquid  
(see ART NEWS,  
Apr. 1, p. 24)

As yet a little tentative, she nevertheless has something to say and seems to be fairly sure of her direction. She manages her soft and misty washes in such a way as to convey psychological overtones—This is an unusually effective debut. H. D.

... showing a pronounced taste for mood and color. The work is gentle, poetic, and ranges from a somewhat Cézannelike "Apples" to a lyrical figure piece, "Sunday Evening," which is witty into the bargain. Several flower pieces include a "White Tulips" in sensitively muted colors. C. B.

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SCHREIBER,  
Associated American  
(see ART NEWS,  
Apr. 1, p. 24)

There is something journalistic about Schreiber's paintings; he has an eye for the picturesque and the melodramatic, whether it is a "natural" as in the "Dress Rehearsal" and "Arkansas Revival," or whether it be somewhat arbitrarily introduced by design as in the "Cotton." H. D.

What makes him seriously interesting is not only his obvious fidelity to fact but the pictorial unity into which he resolves each problem. ... One may begin with some concern for Mr. Schreiber's travels, but one ends with special appreciation of his clean-cut draughtsmanship and his whole ability as a painter. R. C.

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STERNER, Kleemann  
(see ART NEWS,  
Apr. 1, p. 24)

... is irradiated with the sort of vitality and freshness that has nothing whatever to do with being venerable. It seems to me that Albert Sterner is doing, right now, some of the best painting of his long career, as evidenced by the genial self-portrait. E. A. J.

One rests in complete confidence upon his authoritative linear habit. His stroke throughout is as expressive as it is firm, and throughout, too, he shows his fidelity to Whistler's axiom, that the artist is known by what he omits. There is never a superfluous touch. R. C.

The first thing that impresses one is the unruffled calm of Mr. Sterner's pictures. Here are things he has enjoyed and now he is offering to share his pleasure. Certainly the genre painting, "Interior," with its glimpse of an old-fashioned parlor, evokes happy thoughts of the past. H. C.

They're most of them solidly painted compositions in realistic vein, done with a remarkable degree of vitality and freshness. Catalpa Tree is full of sunshine; Flowers is pleasantly decorative; Macbeth is imbued with a fiery, provocative sense of impending doom. E. G.

TEILMAN, Ferargil  
(see ART NEWS,  
Apr. 1, p. 25)

Sunlit glaciers, seas of indigo and the midnight sun have been challenge and inspiration to her. The work is forceful, explosive, rather overpowering when one sees so much of it; and, it seems to me, it would decidedly benefit by more subtlety and less obvious strength. H. D.

... is not a painter one can count upon for decorative pictures. But her work, often strong and stark in feeling, is nevertheless essentially decorative. These qualities characterize several watercolors, ... which record a mystic feeling in nature not unlike Gauguin. C. B.

Mrs. Teilman's style is not monumental and concrete, as yet, but it has the Norway atmosphere sufficiently authentic to arouse nostalgia in the bosoms of sympathetic observers. H. McB.

... folklore as well as fjords interest Mrs. Teilman, with the result that her paintings have all the freshness, the singing color, the rhythm and design capriciousness one would expect rather of a Frenchman like Matisse. Altogether these are decorative, charming paintings which on occasion rise to almost monumental grandeur. E. G.

VIVIENNE, Newton  
(see ART NEWS,  
Mar. 15, p. 24)

Bermuda eaves, Florida palms, French countryside, the English downs and Norwegian fjords alike interest her, and paint is generously applied in these decorative canvases. H. D.

Vivienne's work, courageous but undeveloped, includes some decorative French landscapes that are nicely brushed, showing different atmospheric moods. Also shown, and more direct, are windblown palms, cactus and birds of paradise. R. C.

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WATSON, Bonestell  
(see ART NEWS,  
this issue, p. 27)

... clings to her preoccupation with figures enclosed in or emerging from a rock, a kind of pre-surrealist mysticism which has always baffled me. But some of her simpler and more recent things ... are pleasant and appealing. H. D.

When Mrs. Watson gains the forms of nude figures in the rocky contours of her mountain peaks, the results seem odd and theatrical. ... Some of her recent pictures lack this strange element of surprise, but her work never is quite the same without it. Otherwise her compositions look nature straight in the face. C. B.

... finds profound symbolisms, sees human forms in rocky ridges. For all the pretentiousness of such an approach, Mrs. Watson manages to convey to spectators something of the vast strength and the majesty of what she surveys. The pictures themselves have considerable dynamic force. E. G.

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# Koch: Home Town to Grand Manner

ART NEWS

WHO'S WHO

**KOCH, JOHN**, painter. Born 1909, Toledo, Ohio, son of Edward and Marion Koch. Lived Ann Arbor, Michigan. Self-taught, painted from early age. 1924 first one man show at Jesse Bonstell Theatre, Detroit. 1928 went to Paris. 1929 exhibited Salon des Beaux-Arts. 1933 returned to America. 1935 first one man show Valentine Gallery, married Dora Zaslavsky, pianist. One man shows at Kraushaar Galleries 1939, '41, '43. Paintings in William Rockhill Nelson Gallery, Brooklyn Museum, Boston Museum of Fine Arts, Newark Museum. Private collectors include William A. Gosline, Jr., Mrs. Herbert Bertrand, Martin Schenck, Gifford Cochran.



**JOHN KOCH**, now thirty-three, has a professional career that stretches back almost twenty years. His first one man show of oils was at fifteen and before that he just can't remember the time when he wasn't drawing and sketching. The parents of this prodigy strike us as a particularly enlightened pair. They neither pushed their son's talent nor held him back from his chosen line. At the age of nine he was free to range the University of Michigan's library and drop in on fine arts classes, around fourteen he progressed via pastel to oils, and by the next year was in a position to earn his living at portrait painting. By painting alone he has supported himself ever since.

Needless to say, there was no time for regular study in so crowded a career. Koch solved technical problems as they came along and, more astonishing, continued to grow even after he had learned to do one kind of thing well. If it can be said that he was neither rebel nor innovator, he has equally refused to make concessions to success. His art as a whole has quietly expanded along its original line—a line rooted in the past but whose freshness and honesty can bring the traditional to life.

In his mid-teens Koch, as he expresses it, "saw the light." It was the kind of revelation that Corot experienced on his first Italian trip and its workings-out became cor-

respondingly Corot-like. So poetic and yet so sober in its reality is this common light of day with which he silvers his landscapes that the word old master often crops up in connection with his name. First and last old masters have a lot to do with the story.

After two summers spent in Provincetown where for the first time he could compare his work with that of other painters, Koch began to need wider horizons. By 1928 he had saved up enough money to go to Paris. But it was in the Louvre rather than in the Grande Chaumière or the Académie Julian that he landed, his models Rubens, Tintoretto, and the eighteenth century French. In his Passy studio for the first time he had an opportunity to paint unrestrictedly from the nude. The upshot was a man and woman figure composition which in 1929 spurred on American friends to create a scholarship fund enabling him to spend another year abroad. This canvas, which demonstrates surprising ease in the han-



**"ALLEGORY," 1939, inspired by the rape of Poland, handled in the grand manner.**

throw the experimental thing over and return to an art which for him stood for "ease and sense." He sailed for America.

The transition back to the ideas he had started with, a base he knew he could build on, was made through romantic landscapes—a good sample is the New England Cemetery reproduced in our last issue—small pictures painted from imagination in a silvery Corot-like tonality which gives them a charm and melancholy all their own. Increasingly Koch has made himself independent from his model, a curious trait in a portraitist who invariably gets swift and telling likenesses, but one which has probably done the most toward liberating his brush. The recurrent desire to do something in the great Tintoretto-Greco tradition took shape at the time of the invasion of Poland when he turned out *Allegory*, an eight-foot bravura piece designed to express violence.

Koch's current show at the Kraushaar Galleries, his third there in five years, is technically so far ahead of his earlier product that it is interesting to examine how he goes about it. His canvas is of a special absorbent linen weave. Over this he works in casein tempera, under-

painting loosely in bright color. The final coat of ordinary oils is put on more carefully, the pigment occasionally tamped down with a spatula to obtain effects like the thick cottony feel of the child's apron or the fizzy surfaces of flowers. That look of suspension in light is done entirely without glazes, just by a careful interlocking of tones. If it limits the palette, it is rewarded by agreeably dry surfaces.

Koch's proficiency as a portraitist is preëminent in the likeness of his wife, a theme treated with utmost honesty and dignity. Studies of children convey the tender color, the soft formlessness of the subject. Lastly there are the decorative pieces which set him apart from just any capable practitioner, heralding a possible return of the grand manner to American painting. Our age being notably devoid of this quality, he introduces it cleverly in one picture by setting his modern strollers among the statues and columns of a museum. In another the model poses against an eighteenth century tapestry whose blue-greens are taken up, then softly gilded in his palette. In the *Creation of Eve* Koch proceeds with no props at all, sets himself the problem of an heroic nude figure piece on a four by five-foot canvas. Whether it entirely comes off or not is less important than the fact that here is an artist with courage enough to paint in the great decorative traditions of the Renaissance.

R. F.



**KOCH, aged 16, paints his mother in 1925. The '42 "Self-Portrait" is now at Kraushaar's (top).**



**PERIOD OF SEARCH for new forms: "The Statues," painted in Paris in 1932.**

dling of a difficult theme, was hung in the rotunda of that year's Spring Salon, a very pompier honor which must have made the artist feel prematurely aged, for soon afterwards he began to want to do something about modern art. Abstractions came first, then pictures in a blue-green palette which have something to say about statues and arches and the enigmas of the Neo-Romantics. The highly interesting *Sleepers* of 1933 is the beginning of an adjustment between the new vision and the old technique, but about this time Koch decided to



**FUSION of styles in 1942: "Museum Visitors" in Koch's current Kraushaar show.**



## ARIZONA'S MODEL COLLEGE COLLECTION

NOT ONLY for itself, but for the precedent it establishes, the collection of contemporary American paintings recently presented to the University of Arizona (see ART NEWS for January 1-14) is an important one. Before going West, the hundred oils and watercolors it comprises were to have been exhibited at the Whitney, are now on view at the Metropolitan Museum. The Metropolitan's Director "looks forward to the time when galleries of this kind will be the common practice of the colleges and universities of this country"; the collection's anonymous donor hopes to inspire others to follow his lead in presenting well integrated but not expensive résumés of our art to institutions of higher learning. That there is a collegiate interest in present day art has been amply witnessed by the response to artist-in-residence appointments and to the first-rate murals and sculptures, made on the spot, which have been blooming on our campuses. Permanent and varied collections are the next logical step. That potential donors need not be worth millions is stressed, for the present group was assembled by painter Bruce Mitchell and James Donald Prendergast at the cost of about \$20,000.

Such collections have the triple purpose of inspiring student painters, edu-

cating more intelligent art lovers, and encouraging native artists through purchases. Work by Burchfield, Kuhn, Peirce, Robinson, Sloan, Curry, Hopper, Marsh bring the older, well established American trends to the students. The Hirsch, the Soyer, the Briggs Dyer, the works by Gladys Davis, De Martini, Joe Jones, and others show what our younger painters are contributing to the same general development. If it is diversity of style he is seeking, the student has before him the romanticism, slick or quiet, of Castellon or Levi, the folk whimsy of Burluk, the dancing shorthand painting of Davis Herron, the late Cubist derivation of Barnett, Lebduska's brand of primitivism and Patsy Santo's, Rosenthal's Mexican recording, Kuniyoshi's poetic economy. If it is ideas, literary concepts set down by those who know how to paint or draw them, he has here Philip Evergood's social philosophy, Gropper's star satire, Refregier's significant patterning of a tragic theme.

These college collections need contain no masterpieces—and this one certainly does not. But they should, as this one does, list samples not only of the work of most of the leaders but of the main currents from the academic through to true abstraction of a Pereira. D. B.



REFREGIER'S "Broken Life" in the University of Arizona Collection exhibited at the Metropolitan Museum.

## KOKOSCHKA: NEW VIEW OF A VISIONARY



KOKOSCHKA'S early "Child with Hands of Father and Mother," 1908, in Galerie St. Etienne retrospective.

A BLAZE of thick color impelled by high emotion from within, tied together by nothing but air from without is the average American's impression of the art of Oscar Kokoschka. It is one which should be corrected by the Galerie St. Etienne's retrospective—comprising some pictures and prints never before exhibited in this country—of his really material contribution. A fifty-six year old Austrian now living in London and among the most important of twentieth century European artists working outside of Paris, only one of his periods is commonly familiar here. Though artistically great and often possessed of profound spiritual depth, he shares the common Expressionist failing of qualitative unevenness. It takes a good Kokoschka to measure the artist's stature.

Some of his fine and unfamiliar lithographs and pen-and-inks reveal the careful yet expressive discipline of his draftsmanship throughout his career, even during the years when his oils were apparently applied fortuitously without confining outlines. These are news to us, but even newer are the early oils which first built his reputation. In his painting in Vienna before World War I, figure subjects predominated, exquisite design was important, colors were subdued. Two amazing children's portraits show his

sensitivity to his subjects as well as his awareness of the human likeness as a work of art. *Dancing Couple* of 1912, in which one of the figures is a curious self-portrait, marks his heavily outlined Cubist phase. Perhaps the most introspective of his works is the *Knight Errant* of 1915 which inspired Rilke's poem. Kokoschka painted this visionary anti-war self-portrait while recovering from a wound received at the front.

About 1920, when he taught at Dresden, pure wild color explosions replace the emphasis on drawing, the early somber tonality. They are applied without outlines, with little regard for the design which had earlier been so vital. But color and design become integrated later when financial success permitted travel. During the late '20s and early '30s he turned to landscape for the first time, made brilliant paintings of North Africa, Spain, Vienna, and Prague. *Lac d'Annecy*, a Carnegie winner of 1930, is an example of this manner. During the '30s, when he lived variously at Paris, Vienna, and Prague before going to England, the trend was toward welding the draftsman and the colorist even more completely. In drawings and watercolors as well as in oil landscapes and splendid still-lives which have both splash and strength, he has been successful in doing so. D. B.

# WHAT THE ARTISTS ARE DOING

## Grace Murals

FOR Tuscon's showplace, the desert estate "Eleven Arches," painter Louise N. Grace has recently completed a series of murals depicting contemporary Arizona desert life. Painted in a high key in her Arizona studio, the panels were sent East for exhibition before their installation and are now on view at the National Academy of Design. They are companions to an earlier series the artist made for the same building, stress the Indian and the brilliant flora of the Southwest.

## Grippe Bought

BUFFALO'S Peter J. Grippe, one of the most promising and original sculptors to have made his

poet; Dr. José Jimenez Borja of Peru; Dr. German Arciniegas, former Minister of Education from Bogotá, Colombia.

## Soldier Artists

AT KEESLER FIELD, MISS., artists under the supervision of Sgt. Paul Magriel, Librarian of the Museum of Modern Art's Dance Archives, now on leave of absence with the Armed Services, have been busy decorating their buildings, making pictures recently shown at the New Orleans Arts and Crafts Club. Among the soldier artists are many who were well known before they entered the Army. Sgt. Manuel Bromberg has won mural competitions for post-offices in many sections of the country, has exhibited

pated are Edith Bry, Ada Rasario Cecere, Arline Wingate, Greta Matson, Alice Mason Kingsbury. Scheduled for the coming weeks are: Florence Millar on Driftwood Sculpture, April 15; Virginia Carleton on watercolor, April 16; Elisabeth De C. Geiger, a lecture on modern sculptors' problems, April 17; E. Lust-Eising "The Unconscious, Color and Forms in Painting" (talk and demonstration), April 18; Lillian Cotton, oil portraits, April 22; Alexandrina Harris, miniature painting, April 23; Beonne Boronda, animal sculpture, April 24.

## Dealer Turns Painter

LONDON'S noted art dealer, Tomas Harris, long director of the Spanish Art Gallery, Tomas Harris Ltd., made his debut as a painter in his own right in a current exhibition at the galleries of Reid & Lefevre in the British capital. Though this phase of his art activity has never been made public, Harris has been painting since he was a youngster, having won at the age of fifteen a three-year Trevelyan Goodall Scholarship at the Slade School, followed by study at the British Academy in Rome. At twenty he became a dealer.

The present show comprises pictures made since the war during Harris' periods on leave. Almost fanciful landscapes, bristling still-lives, and strong figure pieces, they are marked by a powerful two dimensional design, an intricate richness of patterning.

## Justices by Stoessel

SUPREME COURT members, as a body, sat for the first time for individual portraits when the distinguished Viennese etcher Oskar Stoessel made drawings of them recently. Etchings from these studies have been issued in limited editions, exhibited at Harlow's in New York. In addition to the likenesses of the current Justices, ex-Justices, the President, and the Secretary of State are included in the series.

## Tandy Tapestries

CINCINNATI'S Art Museum is exhibiting a group of tapestries remarkable for their skillful use of interlocking technique, well composed design, and interesting scaling of color. They are the work of Jeannette Tandy, mark a new activity and interest for this former professor of comparative literature at Columbia University. Some of the textiles are portraits, impressionistically rendered, others are views of the Ohio River landscape



TOMAS HARRIS: "Landscape," exhibited at Reid & Lefevre, London.

made from the artists' original sketches done on the spot.

## Sgt. Rickey's Show

AT THE Denver Art Museum's Chappell House early this month, and now at the Service Club at Lowry Field, pictures of camp mates and of Army life by Sgt. George Rickey have been exhibited. Twenty oils made during his spare time over the course of three months at an army camp is the artist's remarkable record. An American who received his early education in Scotland, later attended Balliol and the Ruskin School of Design before coming to the United States to teach at Groton, Rickey has been artist-in-residence at Olivet and Knox Colleges. His fellows in the Army have been sympathetic, eager to pose for him, let him alone when he wants to paint.

## Hirsch Posters

FELLOWSHIP winner throughout his career, and recently recipient of his second Carnegie, Joseph Hirsch will continue painting pictures and posters for government agencies. His excellent bond-selling design, *Till We Meet Again*, has been reproduced in an edition of 2,500,000 by the Treasury, is appearing in 6,000,000 postcards to be distributed to troops overseas. For the Navy, Hirsch was recently commissioned to depict the training and patrol activities of cadets at the Naval Air Station at Pensacola. Army Emergency Relief has used a painting of his as a poster urging needy families of servicemen to come to its offices for aid.



CPL. CLAUDE MARKS, a former stage designer, executed the "Louisiana Sugar Cane" mural for the Officers' Club at Keesler Field.

bow to Fifty-seventh Street in recent months, has sold his *The City* to the Museum of Modern Art. The work, in a semi-abstract idiom, represents the artist's concept of movement in sculpture. Dynamic, even Surrealist, this piece is explained by the artist as "a result of the people becoming the buildings—becoming the pavements—becoming the walking feet. They are faces against faces—figures moving together into the subway, out of the factory, down the streets. They are the movement and energy of the cities."

## Perotti to Teach

CHILEAN artist José Perotti who has been touring principal U. S. cities during the past year will become a summer art faculty member at the Mills College Casa Pan Americana. Noted both as a painter and as a sculptor as well as an originator in the decorative arts, Perotti will instruct in various mediums, as will his wife, also a sculptor. Other Latin Americans who will participate in the Casa's program are Dr. Hernane Tavares de Sá of Brazil; Dr. Torres-Rioseco, the Chilean

in major annuals, and Cpl. Peter de Anna, also a muralist, was the youngest painter ever to receive a Section of Fine Arts commission. A third muralist is Cpl. Jerome Reich, once an instructor at the Art Students League. Self-taught Sgt. Harry Dix exhibited widely, won a prize at the 1941 Carnegie show. Cpl. Claude Marks, London-born and Paris-trained, has been active as a scenic designer and illustrator while Cpl. Sidney Wolfson was successful as an advertising artist. Pvt. Du Point Beaufort Vincent, represented in some California museums, is another member of Keesler's corps of artists.

## Women Demonstrate

DEMONSTRATIONS and talks augment the annual of the National Association of Women Artists now at the American Fine Arts Gallery. After half a century of exhibitions, this is the Association's first attempt to include "show hows" in conjunction with their displays. Demonstrations and lectures are at 3 P.M.

Artists who have already partici-



# ART NEWS OF AMERICA

(Continued from page 7)

been developing the talents of youngsters in this direction. This year the ninth annual students' poster contest results are being shown at the Higbee Auditorium. Fittingly, the assigned theme was "The Defense of Our Nation." The competition called forth a number of original ideas. The 134 prize-winners, plus ninety posters which received honorable mentions will later be exhibited at Toronto, Canada. \$500 in prize money was dispersed, with the awards running all the way from a \$50 Grand Prize to Cecelia Szastak of the Rhodes High School to a number of \$1 citations.

## Obituaries

**ANN BROCKMAN**, well known for oils and watercolors owned and exhibited by leading museums in all parts of the country, died recently in New York at the age of forty-four after a long illness. With her husband, illustrator William McNulty, she conducted the Cape Ann Art School at Rockport. Born in California, she studied at the Art Students League, won first recognition as an illustrator. In 1940 her

Evicted won the \$500 Harris medal at the Chicago Art Institute. She has been a prize-winner at the exhibitions of the National Association of Women Artists of which she was a member.

A. E. Peterson, author and historian, executive secretary of the Art Commission of New York, died at the age of seventy-one at Manhattan's Sydenham Hospital. A native of Weymouth, Mass., Dr. Peterson taught civics in New York high schools before joining the Art Commission in 1930.

John H. Wallace, for four years associated with the Mortimer Brandt Gallery, was killed two weeks ago in the South Pacific where he was serving with the Air Force. He was awarded the Order of the Purple Heart posthumously.

## A Rubens Sketch

ONE of Rubens' largest sketches (measuring 19 1/2 by 32 7/8 inches), a *modèle* or fairly complete plan for the unfinished *Triumphal Entry of Henri IV into Paris* in the Uffizi, has been acquired by the Metropolitan Museum from the collection of Mrs. John W. Simpson.

Formerly belonging to the Earl of Darnley, it records the nascent idea with a freedom which shows Rubens at his best. The painting for which it was a study was intended for the unrealized Salon Henri IV planned by Marie de Medici as a companion to the chamber in the Luxembourg (later moved to the Louvre) for which Rubens painted his great allegorical biography of this French queen.

The opening of the Marie de Medici room took place in 1625, but negotiations for the second salon dragged on for years and the project was finally dropped. We know that by 1630 some of the most important panels were already far advanced, but the only surviving works which we can positively identify with the still-born project as a whole are the *Triumphal Entry* and an even less complete *Battle of Ivry*, both in the Uffizi, and a number of sketches of which the new Metropolitan accession is probably the largest. The symphonic composition in general fairly accurately follows the facts of Henry's entry into Paris in 1594, after his coronation at Chartres. But it mingles the facts with allegorical highlights—Victory crowning the proud monarch, the goddess Bellona holding the reins, Apollo, laurel on head, carrying his harp through the crowd.

## Letters

(Continued from page 4)

Dale pictures, and which must have been difficult to misread as deploring this fact.

There was no specific reference, nor was any intended, to Chicago's Art Institute as being provincial, and the whole sense was to applaud the decentralization of art as beginning to put an end to what we called "the omnipotent capital of New York." Such omnipotence referred not to local museums, to which indeed we gave credit, but to the paucity of other art life through the country, such as small one man and group shows in private and dealers' galleries. That a plethora of these exists in New York and a dearth elsewhere can hardly be denied. Our hope therefore was for the extension of art life throughout the country as a result of decentralization.

Farthest from our purpose was any disparagement of the Art Institute of Chicago, an institution whose rich collections, progressive taste, varied exhibitions, and astute Director of Fine Arts have frequently been extensively mentioned and praised in this magazine, at least as much as, if not more than, in any other American art publication.—Ed.]



RUBENS "Triumphal Entry of Henri IV into Paris," ca. 1630, a large sketch, recently acquired by the Metropolitan Museum, for the unfinished painting in the Uffizi originally intended for the unrealized Salon Henri IV at the Luxembourg.

# ARTISTS FOR VICTORY

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"The very name of your organization is symbolic of the determination of every man and woman in every activity of life



throughout the country to enlist in the cause to which our country is dedicated." — Franklin Delano Roosevelt.

## BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

### Poster Labels

PREPARATIONS for the War Poster Label Campaign are progressing rapidly. The text for the promotional literature is being prepared with the advice of several experts in that field so as to assure the most effective presentation of the campaign's patriotic purpose. The first proofs of the labels have come off the press and prove to be most satisfactory miniatures of the original posters. An auspicious start has been made by the placing of an advance order for 50,000 labels by the General Printing Ink Corporation.

### A. for V. Week

To provide a better understanding of this project and to bring our constituent societies into closer contact with it, an informal dinner meeting was held at the Architectural League on Monday, March 29. The presidents, secretaries, delegates, and alternates of these societies as well as the Executive Board of Artists for Victory were invited to attend. Of the 27 societies, 20 were represented with a total attendance of 59.

After a few words of welcome from President Hobart Nichols a brief review was made of the activities of Artists for Victory to date, the tentative program for Artists for Victory Week was distributed, and its significance was explained and discussed at great length.

The meeting developed a realization of the unique opportunity the program presented the artists of the country for leadership in a patriotic demonstration, on a national scale. To make the most of this opportunity for service to the country, the importance of prompt action and close cooperation of societies and individual artists was recognized. To accomplish this purpose, as well as to assure the most harmonious relations between the projected activities and established national activities of constituent societies, the following resolutions were passed unanimously.

1. That the program for Artists for Victory Week, already approved in principle at the Corporate meeting of March 17, 1943, receive the active support of the

constituent societies;

2. That to bring about their prompt, close, and full cooperation in the development of the plan, and to assure its success, a joint committee be formed consisting of the president — or his designate — of each constituent society and the committee of five of the Executive Board, now composed of Messrs. John Taylor Arms, Arthur Crisp, Irwin Hoffman, Joseph Le Boit, and Julian Clarence Levi;
3. That the date for Artists for Victory Week be determined by this joint committee;
4. That each society submit promptly to the committee of five its suggestions for the program and the carrying out of same.

As a first step in cooperation with a constituent society, the committee of five and a committee of the American Artists Professional League have met with a view to placing the appropriate portion of the program with the League to be integrated in the latter's American Art Week.

### Appreciation

In recognition of the invaluable aid given Artists for Victory the executive board authorized the preparation of scrolls of appreciation to be presented to the Metropolitan Museum of Art, the Museum of Modern Art, and the R. Hoe Company. This has been done. In the case of the last named it gave occasion to an informal dinner on March 31 attended by Messrs. Tillinghast, President; Dresel, Vice-President; Bradley, Chairman Executive Committee; Chadseyne, Treasurer, and Murphy, Dickinson, and Gutman, heads of divisions of the Hoe Company; as well as by eleven members of Artists for Victory Board.

### Cooperation

with the Red Cross has been effective. Under the chairmanship of Paul Manship, Artists for Victory constituent societies raised \$4510 for the Red Cross fund. As additional help under Miss Bianca Todd's guidance, 50 of our posters were loaned the Pen and Brush Club for their "Fiesta" to raise Red Cross funds.

### Mexico Scene

(Continued from page 17)

They have pierced the veil and seen visions of which his paintings are a record.

Rivera is the antithesis of Orozco. He is genial, clever, and devastatingly amusing. His conversation and invention are famous. He has constructive and destructive ideas on every subject under the sun. Rivera's account of current affairs on any given visit is kaleidoscopic, though with the ease of genius and with true poetic license he reserves for himself the right of complete volte-face.

One thing that all Mexican painters have in common is their preoccupation with the theme of death. Paintings in the show by Arenal, Cantu, Chavez Morado, Lozano, and Soriano, to mention

but a few of the younger men, all illustrate this rather startling aspect of their art. Death to a Mexican does not come as a shock. A Mexican child is born and reared with an immediate awareness of the grave—within the culture of death. All through life death walks beside him like his alter ego and the accident or illness that makes the two one, occurs as a matter of course. This is very forcibly expressed in the Mexican Indians' observance of All Souls Day in November, called the Day of the Dead. On this occasion whole families flock to the village cemetery early in the morning to pass the day sitting about and picnicking on the graves of their relatives. The children go along too—and take their toys to share them with their little dead sisters and brothers.



**GUILLERMO MEZA: "Woman with a Towel," lent by the Galeria de Arte Mexicano. This painter is regarded as one of the most promising talents in the younger generation.**

### Our Hemisphere

(Continued from page 13)

liant satirist Urruchua are notably present. Even though, with the exception of Mexico, the collection does not yet even attempt a cross-section of any one country, one cannot fail to be impressed with the generally clean bill of artistic health based, like ours, on various blends of European influence locally interpreted.

Mexico itself shows the strongest school. The Museum's major Orozco, Rivera, and Siqueiros panels are no news to readers of these pages nor require further reviewing here. But the fine quality of Mexican

graphic art, political in theme, should not be overlooked.

Brazil's capacious Portinari magnificently represented, especially by the fresco *St. John's Eve*, a gift of the Brazilian Government, is another old friend as is sculptor Maria represented by her monumental wood *Christ*. But some fine lesser Brazilians; the Argentines, almost strangers despite strong similarities between their painting and ours; an impressive group of Cubans familiar and new; some graceful Chileans; Uruguay's primitive Figari and the Klee apostle Torres Garcia; as well as artists from Colombia and Peru all open our eyes to qualities we should have known about long ago.

Colorplates on pages 15 and 18 are respectively by courtesy of *Fortune Magazine* and *Modern Mexican*

*Painters* by Dr. MacKinley Helm, publishers Harper & Brothers, New York, N. Y.



# THE PASSING SHOWS

(Continued from page 20)  
propaganda art as well. Window displays, architectural projects for bond-selling booths, the comic film are among other techniques explored.

**MEN IN UNIFORM** in portraits by Margaret Fitzhugh Browne are at the Hotel Gotham Branch of the Grand Central Art Galleries. Her approach is stark, straightforward, and masculine. There is a good tough touch of Americanism in all of them, they are devoid of sentimentality. She has a talent for composition, and shows much imagination in the posing of her subjects. However, there are grave defects in drawing that seem to be due to forgetfulness of the bones beneath the flesh. (Prices \$500 to \$1000.)

**JOHN WHORF** at the Milch Gallery presents his recent watercolors. His work is realistic and pleasing, the variety of his subject matter is amazing. He renders with equal ease life on sea, on land, in the forests, and in the cities. His *Cape Farm in Winter* is original in composition, his *Coney Island* has a bright carnival spirit. But his camping and hunting scenes show where his heart is. (Prices \$300 to \$400.)

**ADELE WATSON** at the Bonestell Gallery presented ten small landscapes and some paintings of rocks. The landscapes of California and New England are bright and boldly done, the best of them is perhaps *Wild Flowers near Bakersfield, Cal.* The rock paintings appear at first to be paintings of mere rocks, yet one soon sees that they are peopled by a race of romantic and symbolic fossils. (Prices \$200 to \$1000.)

**J. WILLIAM FOSDICK**, decorator of, among many others, the Paulist Fathers' Church in New York City, is memorialized in a retrospective show at the 60th Street Galleries. An illustrator in the Edwin Abbey tradition, his canvases feature gold haloes, lilies, Pre-Raphaelite pulchritude. (Prices \$40 to \$750.)

**DRAWINGS BY STEINBERG** of New Yorker fame and paintings by Nivola occupy the Wakefield Gallery. We were surprised to learn that Steinberg is a Rumanian who has been in this country for less than a year. Though his style is absolutely his own he has a kinship

to Bemelmans and Thurber. One of the most delightful shows of the year. Nivola's paintings center around a large panel of his native town Orani in Sardinia presented with taste and affection. (Prices \$20 to \$300.)

**ANNE RYAN** at the Marquie Gallery presents her abstractions—some non-objective—a single impressionistic landscape, and a number of delicate etchings, the last including a decorative series of the celestial constellations. Her work is sensitive and essentially feminine, she has a good sense of color and texture. (Prices not quoted.)

**MINNA CITRON**, whose paintings are strong on characterization, shows at Midtown her drawings. They are recommended not only because Citron knows how to make her pencil express what she has to say, but because she has mastered various techniques, working equally well in pen outlines or in elaborate combinations of chalks on toned paper. At first glance this looks like a show of eighteenth century drawings, but the theme is New York and its citizens in wartime with WAVES charmingly cast as Watteau characters. (Prices \$10 to \$200.)

**THE NEWMAN GALLERY'S** group of oils is completely dominated by Joseph Kamey's really monumental idealized portrait of *Timoshenko*. The rest are slighter stuff with some pleasant offerings by Joseph Newman, Abraham Ginsburg, Dorothy Andrews, and Ethel Swantees. (Prices \$50 to \$250.)

**LUCY HOURDEBAIGT** mixes the French with the American as a Basque, Bordeaux-born and Art Students League trained, well might. In her paintings at Artists' she sometimes makes too much of palette scrapings and thick impasto, giving her landscapes a muddy look which is no longer novel, was never attractive. But her pithy composition of *Skaters* and the delightfully light *First Communion* show how well she really can paint. (Prices \$75 to \$400.)

**IAN MACIVER'S** watercolors and drawings are on display at the Morton Gallery. His subjects, landscapes of Canada and scenes of Manhattan, are rendered either with great exactitude or very loosely. The latter are somber, wild, very effective. (Prices \$20 to \$150.)

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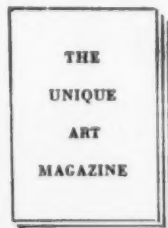
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## COMING AUCTIONS

### Modern French & Other Paintings

DISTINGUISHED paintings, including canvases by Renoir and a fine Manet, property of Mrs. T. E. Houston, of Cincinnati, and other owners, will go on exhibition at the Parke-Bernet Galleries on April 24 prior to public auction sale on April 29.

A high point of interest is a fine Renoir floral piece *Anemones*,



MANET: "Lilas Blancs dans un Vase de Verre," 1883. Houston Sale, Parke-Bernet Galleries.

which was formerly in the Gangnat Collection in Paris and was displayed and illustrated in the catalogue of the Renoir Exhibition held in 1941 by Duveen Brothers. There are also four other Renoirs which include a beautiful landscape *Environs de Cagnes* from the Kelekian Collection.

Manet is represented by *Lilas Blancs dans un Vase de Verre* which derives additional importance from the fact that it was next to

the last painting he did, and was also in the *Vente Manet*.

An interesting canvas by Derain, *Au Bal de Suresnes*, executed during the artist's military service at Commercy, includes among the figures in the background a self-portrait, showing Derain as an artilleryman. A subject of a different type is offered by the same artist in his *Head of a Woman*. Other notable works of the French school include a lovely flower piece by Fantin-Latour; a winter landscape by Camille Pissarro; the graceful *L'Amour et Psyche* by Bouguereau; *Brouillard: Giverny* by Claude Monet; and a small canvas, *Marée Bas*, by Boudin. Also of note are *Bateau à Voiles* by Vlaminck; *Port de Toulon* by Friesz; and *Moulin de la Galette*, a watercolor and gouache by Utrillo. Still others are *Tête de Femme*, a watercolor and crayon by Rouault; and *Village behind Green Trees* by Segonzac. There are also representative works by Barbizon artists including Corot, L'Hermite, Daubigny, and Dupré.

An outstanding canvas of the Italian school is a fine portrait *Frederigo II* by Titian from the Gustav Oberlaender Collection.

Conspicuous among the paintings by Dutch masters are *Head of an Old Man* by Rembrandt, recorded by Hofstede de Groot and exhibited at the Fogg Museum, Cambridge; and *The Young Bull* by Paulus Potter from the Earl of Northbrook Collection.

A group of English portraits contains among others Sir Joshua Reynolds' *Frederick*, Viscount Duncannon; Romney's *Colonel Thornton*; and Hoppner's *Charles III*.

letters from farmers in the west who had genuinely and sincerely fallen in love with objects which were at one time or another on exhibition at some local museum, have arrived with requests to order prints—a confusion perhaps between the collection and Sears, Roebuck & Co. To such enthusiasts photographs have been sent free. The incident is mentioned only to indicate the pleasant democracy of prints, whose appeal is sometimes unexpected and wide.

However, such a functioning, self-contained unit as was the Lesing J. Rosenwald Collection is no longer possible with present world conditions. The gift is made to the public with the hope that these treasures will be widely used, and that they will serve to stimulate interest in the graphic arts throughout the country as well as to lay the foundations for a print room in the National Gallery.

### Rosenwald Prints

(Continued from page 10)

graphs occur in many states. Probably the greatest collection of his drawings is here, including comments on the first World War in which Forain's moving patriotism again makes a timely impact.

The collection is brought down to the present with examples from the School of Paris in the first decade of this century, the German Expressionists of a slightly later period, and our own contemporary print-makers.

Since the outbreak of the war the collection's largest activity has been by mail. Exhibitions of prints have been sent out to museums to help fill the lacunae left by paintings stored for the duration. Innumerable questions of a reference nature have been answered for scholars, usually with the addition of photographs. One or two friendly

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# WHEN & WHERE TO EXHIBIT

**ALBANY, N. Y.**, Albany Inst. of History & Art. Apr. 28-May 30. Artists of Upper Hudson 8th Annual. Open to artists residing within 100 mls. of Albany. Mediums: oil, watercolor & sculpture. Jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hesth, Jr., 125 Washington Ave., Albany, N. Y.

**ALLENTOWN, PA.**, Muhlenberg Univ. Galleries. May. Lehigh Art Alliance 8th Spring Annual. Open to members (dues \$1). All mediums. No jury. No prizes. Works due Apr. 26. Paul Wleand, Guth Station, Allentown.

**CANTON, O.**, Canton Art Institute. May 1-31. Annual May Show. Open to present & former residents of Stark (O.) & adjoining counties. All mediums. Jury. Prizes. Entry cards & works due Apr. 22. Mrs. M. Schneider, Director, 1717 Market Ave. N., Canton, O.

**CHARLOTTE, N. C.**, Mint Museum. May 2-June 6. Spring Exhibition. Open to all artists. All mediums. Jury. Prizes. Works due Apr. 28. Dayrell Kortheuer, Chairman, 208 Cherokee Rd., Charlotte, N. C.

**CLEVELAND, O.**, Cleveland Museum of Art. Apr. 28-June 6. Cleveland Artists & Craftsmen Annual. Open to artists & craftsmen of Cleveland. \$1 fee. Jury. William M. Milliken, Director, Cleveland Mus. of Art, Cleveland, O.

**ELMIRA, N. Y.**, Arnot Art Gall. Dec. 1-Jan. 2. The Work of Elmira Artists. Open to artists of Elmira, Elmira Hts., & Horseheads. All mediums. No jury. No prizes. Works due Nov. 25. Mrs. Jeannette M. Diven, Director, Arnot Art Gall., Elmira, N. Y.

**GLoucester, MASS.**, North Shore Arts Ass'n. Galleries. June 27-Sept. 12. 21st Exhibition. Open to all artists. Mediums: oil, watercolor, etching, sculpture. Jury. Prizes. Entry cards & works due June 11. Mrs. L. Edmund Klotz, Sec'y., Ledge Rd., Gloucester, Mass.

**HARTFORD, CONN.**, Avery Memorial. May 1-16. Independent Painters & Sculptors of Hartford Annual. Open to living artists over 16. Mediums: oil, watercolor, pastel & black & white. \$1 fee. No jury. Prize. Works due Apr. 24. Mary Dunne, 71 Asylum St., Hartford, Conn.

**IRVINGTON, N. J.**, Free Public Library. May 2-23. Irvington Art & Museum Ass'n. 10th Annual. Mediums: oil, watercolor, sculpture & print. Jury. Prizes. \$1 fee. Entries due Apr. 24. May E. Baillet, Sec'y., 1064 Clinton Ave., Irvington, N. J.

**LAGUNA BEACH, CAL.**, Laguna Beach Art Gallery. May 1-30. Print & Drawing Exhibition. Open to all U. S. artists. All print & drawing mediums. \$50 fee. Jury. Prizes. Entry cards due Apr. 19; works due Apr. 23. Curator, Laguna Beach Art Gall., Coast Blvd. & Cliff Dr., Laguna Beach, Cal.

**LOWELL, MASS.**, Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Walcott, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

**MONTGOMERY, ALA.**, Montgomery Museum of Fine Arts. May 3-31. Watercolor Society of Alabama Annual. Open to all Amer. artists. Medium: watercolor. \$1 fee for non-members. Jury. Prizes. Entry cards due Apr. 24; works due Apr. 28. Joseph Marino-Merle, Pres., c/o Dept. Applied Art, Ala. Polytechnic Inst., Auburn, Ala.

**NEW YORK, N. Y.**, A.C.A. Gallery, 26 W. 8th St. June 13-July 3. Artists in War Production. Open to all artists. All mediums. Jury. Works due May 29 (2 P.M.-8 P.M.) Rob't. Gwathmey, Artists League of Amer., 13 Astor Pl., New York, N. Y.

**NEW YORK, N. Y.**, Fine Arts Galleries. May 5-19. Society of Independent Artists Annual. Open to all artists, on payment of \$5 membership fee. All mediums. No jury. No prizes. Entry cards due Apr. 24; works due May 1. Fred Buchholz, Sec'y., 19 Bethune St., New York, N. Y.

**OAKLAND, CAL.**, Oakland Art Gallery. May 2-30. 1943 Annual of Sculpture. Open to all artists. Medium: sculpture. Jury. Cash prize & medals. Entry cards & works due Apr. 21. Oakland Art Gall., Municipal Auditorium, Oakland, Cal.

**TOLEDO, O.**, Toledo Museum of Art. May 2-30. Toledo Artists 25th Annual. Open to residents, former residents, & those living within 15 mls. of Toledo. Mediums: arts & crafts. Jury. Prizes. Entry cards & works due Apr. 22. J. Arthur Maclean, Curator, Toledo Mus. of Art, Toledo, O.

**WORCESTER, MASS.**, Worcester Art Museum. May & June. Worcester County Artists. Open to artists resident or born in Worcester City. Mediums: oil, watercolor & sculpture. Jury. Entry cards due Apr. 17; works due Apr. 21. Worcester Art Mus., Worcester, Mass.

**YOUNGSTOWN, O.**, Butler Art Institute. May 14-June 13. 1st Biennial Ceramic Show. Open to residents & former residents of Ohio. Mediums: ceramics. Judge, \$150 in prizes. Entry cards & works due May 2. Sec'y., Butler Art Inst., Youngstown, O.

**ZANESVILLE, O.**, Art Institute of Zanesville. May 1-31. 2nd Annual May Show of Arts & Crafts. Open to residents & former residents of Zanesville & surrounding counties. All mediums. Jury. Prizes. Entry cards & works due Apr. 27. Susan Swartz, Director, Art Inst. of Zanesville, Zanesville, O.

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**GUGGENHEIM MEMORIAL FOUNDATION:** Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or, in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial

Foundation, 551 Fifth Avenue, New York, N. Y.

**MONTICELLO COLLEGE, ALTON:** Ten fine arts scholarships of \$200 each. Students must submit samples of work by May 1 & meet college entrance requirements. A. N. Sullivan, Director of Admissions, Monticello Coll., Alton, Ill.

**MURAL COMPETITION:** \$4500 award for mural design in oil medium for Springfield, Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. For further information, write Frederick B. Robinson, Director, Mus. of Fine Arts, Springfield, Mass.

**POSTER CONTEST:** McCandlish Awards of \$1000 in War Bonds for poster sketches featuring War Bonds & Savings Stamps, & Amer. Red Cross in services it renders to Armed Forces. Entries due May 1. McCandlish Lithograph Corp., Roberts Ave. & Stokely St., Philadelphia, Pa.

**SCHOLASTIC AWARDS:** Cash prizes & 42 scholarships for 1 year's tuition at well-known art schools. Open to students in 7th-12th grades in Canada, U. S. & possessions. All mediums. Regional exhibits will be held in 18 cities prior to choosing of winners at Carnegie Inst., Pittsburgh, in May. Scholastic Awards, 220 E. 42nd St., New York, N. Y.

**SOAP SCULPTURE:** \$1120 in cash prizes for sculptures in ivory soap. Advanced amateur, senior, junior & group classifications. Competition closes May 15, 1943. National Soap Sculpt. Committee, 80 E. 11th St., New York.

**SYRACUSE UNIVERSITY, SYRACUSE:** One full & four half scholarships each in art, architecture & music. Open to high school graduates, who meet entrance requirements. Awards to be made by competition on July 10. Dean H. L. Butler, Coll. of Fine Arts, Syracuse, N. Y.

**UNIVERSITY OF ILLINOIS, URBANA:** Kate Neal Kinley Memorial Fellowship of \$1000 for 1 year's study at approved institution. Open to graduate students in music, art or architecture who should not exceed 24 yrs. of age on June 1, 1943. Examples of work must be submitted. Applications due May 1. Dean Rexford Newcomb, Coll. of Fine & Applied Arts, Rm. 110, Architecture Bldg., Univ. of Ill., Urbana.

**VIRGINIA MUSEUM OF FINE ARTS, RICHMOND:** Fellowships for Virginia artists under 30. Open to artists or art students born in Va., or resident there for 5 yrs. Awards to be made on basis of merit & need. Applications due June 1. Mrs. J. G. Pollard, Acting Director, Va. Mus. of F. A., Richmond, Va.

# THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

**ALBANY, N. Y.**, Inst. of Art: Historic State Street, to Apr. 25. Artists of Upper Hudson Annual, Apr. 28-May 30.

**ALBUQUERQUE, N. M.**, Univ. of N. M.: Annual Student Exhibit, Apr. 18-May 15.

**ANDOVER, MASS.**, Addison Gall.: War Cartoons, Apr. 18-May 24.

**ATHENS, O.**, Ohio Univ.: Ohio Valley Oil & Watercolor Show, to Apr. 30.

**ATLANTA, GA.**, Atlanta Univ.: Pts. by Negro Artists, to May 2.

**BALTIMORE, MD.**, Mus. of Art: Paul Klee, to Apr. 25. Thorne Amer. Miniature Rooms: Michelson drawings, to May 30. Canadian Pts., Apr. 16-May 16. Arts in Therapy, Apr. 18-May 9.

**BLOOMINGTON, ILL.**, Art Ass'n.: Central Illinois Artists, to Apr. 30.

**BLOOMINGTON, IND.**, Ind. Univ.: Swope Collec. of Modern Amer. Pts., to Apr. 21.

**BOSTON, MASS.**, Inst. Mod. Art: Europe in America, to Apr. 24.

**DOLL & Richards:** Sam Charles to Apr. 24.

**Mus. of F. A.:** European & Near Eastern Embroideries, to May 30. The Russian Icon, Apr. 21-May 30.

**Vose Gall.:** Art of Colonial America & the Early Republic, to Apr. 24.

**CAMBRIDGE, MASS.**, Fogg Mus.: No. Africa by European Artists, to Apr. 24. Chinese Porcelains & Bronzes: Impressionism to Expressionism in Graphic Art, to Apr. 30.

**CHARLOTTE, N. C.**, Univ. of Va.: Local Artist, to Apr. 30.

**CHICAGO, ILL.**, Art Inst.: Artists of Chicago & Vicinity Annual, to Apr. 25. Road to Victory, to May 2. Emotional Design in Mod. Ptg., to May 5.

**Findlay Gall.:** Rob't. Philipp, to May 8.

**Soc. Side Comm. Center:** Children's Art, to Apr. 30.

**CINCINNATI, O.**, Mus.: Soap Sculpt., to May 1. Currier & Ives & Amer. Prints, to

May 15. Cincinnati Artists & Craftsmen, to May 16. Surrealists, Apr. 20-May 16.

**Mus. Nat. Hist.:** Pan-American Exhib., to May 31.

**Taft Mus.:** Pts. & Drawings from Red Cross Collec., to Apr. 30.

**CLEVELAND, O.**, Mus. of Art: Latin Amer. Posters, to Apr. 25. Cleveland Artists & Craftsmen Annual, Apr. 28-June 6.

**COLORADO SPRINGS, COL.**, F. A. Center: Boardman Robinson Retrospective, to July 1.

**COLUMBUS, O.**, Gall. of F. A.: 21st International Watercolor Exhib., to Apr. 30.

**CULVER, IND.**, Culver Acad.: The American Theatre, to Apr. 20. Hoosier Salon, Apr. 20-May 20.

**DALLAS, TEX.**, Mus. of F. A.: Dallas Allied Arts Annual, to Apr. 25.

**DAYTON, O.**, Art Inst.: Dutch Modern Show: Doris Rosenthal, to Apr. 30.

**DAYTON, OH.**, Municipal Gall.: Army Illustrators' Exhib., to Apr. 27. Emblems of Unity & Freedom, to May 6.

**DENVER, COL.**, Art Mus.: The 89th Division 1917-1943, to May 15.

**DETROIT, MICH.**, Inst. of Arts: Contemp. American Art Annual: Flannagan Memorial Exhib., to May 10.

**FITCHBURG, MASS.**, Art Center: High School Exhib., to May 10. Children's Classes Annual, to May 14.

**FORT WAYNE, IND.**, Art Mus.: Fort Wayne Heroes, to May 12.

**GREEN BAY, WIS.**, Neville Mus.: Contemp. American Oils: Button Collectors Show, to Apr. 25.

**GREENSBORO, N. C.**, Woman's Coll.: No. Car. School Art, to Apr. 30.

**HAGERSTOWN, MD.**, Wash. Cty. Mus. of F. A.: Pageantry of European Pts., to May 2.

**HARTFORD, CONN.**, Wadsworth Athenaeum: Five Painters, to Apr. 24.

**HOUSTON, TEX.**, Mus. of F. A.: Contemp. British Art, to Apr. 26.

**JACKSON, MISS.**, Municipal Gall.: Nat'l. Watercolor Annual, to Apr. 30.

**INDIANAPOLIS, IND.**, Herron Mus.: Art of Australia, to May 2.

**IOWA CITY, IA.**, Univ. of Ia.: Commencement Show, to Apr. 30.

**ITHACA, N. Y.**, Straight Hall: Student Art, Apr. 18-May 2.

**KANSAS CITY, MO.**, Nelson Gall.: Emilio Pettoruti, to Apr. 30.

**LOS ANGELES, CAL.**, County Mus.: Artists of Los Angeles & Vicinity Annual: Rex Brandt, to May 2.

**Founda. West. Art:** California Crafts, to May 1.

**Municipal Art Comm.:** Calif. Art Club: Laguna Beach Art Ass'n.: U. S. Service Men, to Apr. 30.

**Vigevano Gall.:** Circus & Theatre, to May 2.

**MEMPHIS, TENN.**, Brooks Gall.: Southern States Art League, to Apr. 27.

**MILWAUKEE, WIS.**, Art Inst.: Wisconsin Art Annual, to May 2.

**MINNEAPOLIS, MINN.**, Hanley Gall.: Frances Greenman, drawings, to Apr. 30.

**Inst. of Arts:** Colby Collec. of Chinese Court Robes & Textiles, to June 15.

**Univ. Gall.:** Aspects of Mod. Drawing, to Apr. 30. Space in Mod. Ptg., to May 4.

**American Ptg. Annual,** to May 16.

**Walker Art Center:** Twin City Artists, to May 1.

**MONTCLAIR, N. J.**, Art Mus.: Watercolors: Wallpaper Reproductions, to Apr. 25.

**MONTREAL, QUE.**, Mus. of F. A.: Annual Spring Exhib., to Apr. 30.

**MUSKEGON, MICH.**, Hackley Gall.: Outdoor Posters of So. America, to Apr. 30.

**NEWARK, N. J.**, Art Club: New Jersey Artists' Watercolor Annual, to Apr. 30.

**Museum:** Cleveland Artists, to Apr. 27.

**NEW HAVEN, CONN.**, Pub. Lib.: Laura See-ville, to Apr. 23. Paint & Clay Club Annual, to Apr. 24. Eleanor Williams, pottery, Apr. 24-May 4.

**NEW ORLEANS, LA.**, Arts & Crafts Club: Hazel McKinley; Chas. McKinley, to May 8.

**NORFOLK, VA.**, Art Corner's Gall.: Glenna Latimer, to May 6.

APRIL 15-30, 1943

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NORTHAMPTON, MASS., Smith Collec.: Van Gogh, to Apr. 22.  
OAKLAND, CAL., Art Gall.: James Wright; Print Makers Soc. of Calif., to Apr. 25.  
OLIVET, MICH., Olivet Coll.: Fantin Latour Prints, to Apr. 26. Mod. European Sculptors' Drawings, Apr. 26-May 10.  
PARKERSBURG, W. VA., F. A. Center: Annual Regional Show, to May 15.  
PHILADELPHIA, PA., Art Alliance: Cart-ledge, to Apr. 23. Bernheimer: Kingman, Apr. 20-May 23. Eliz. Page: Blankensee, drawings, Apr. 24-May 14.  
Mus. of Art: Mexican Art of Today, to May 10.  
Pa. Acad. of F. A.: Vernon Bailey, to May 2.  
Print Club: 4th Annual, to Apr. 28.  
Ragan Gall.: Weston; James Guy; Burluk, to May 10.  
PITTSBURGH, PA., Carnegie Inst.: Max Weber, to Apr. 18. Ancestral Sources of Mod. Pts., to May 6.  
Univ. of Pittsburgh: Oriental Pottery from Neolithic to Sung Periods, to Apr. 30.  
PITTSFIELD, MASS., Berkshire Mus.: George Denison, to Apr. 30.  
PORTLAND, ME., Sweet Mus.: Annual Photographic Salon, to May 2.  
PORTLAND, ORE., Art Mus.: Picasso, to Apr. 30. Soviet People at War, to May 5. 15th-18th Century Tapestries, to May 15.  
PROVIDENCE, R. I., Art Club: Members Annual, to Apr. 25. Group, Apr. 27-May 9.  
RICHMOND, VA., Va. Mus. of F. A.: Virginia Artists Annual, to Apr. 27.  
ROCHESTER, N. Y., Memorial Gall.: Soldier Art from Life Competition; Our Navy in Action, to Apr. 30.  
ROCKFORD, ILL., Burgee Gall.: Annual Jury Show, to Apr. 30.  
SACRAMENTO, CAL., Crocker Gall.: Portraits of Americans: Fannie Richardson; Angelo Sottosanti, to Apr. 30.  
ST. LOUIS, MO., Artists Guild: Annual of Oil Pts. & Sculp., to May 12.  
City Art Mus.: Henri Rousseau, to Apr. 26. French Engraved Portraits; Nanteuil Portrait Engravings; Chinese Works of Art in Iron, to Apr. 30.  
ST. PAUL, MINN., St. Paul Gall.: Czechoslovak Watercolors; Holak, etchings, to Apr. 29.  
SAN FRANCISCO, CAL., De Young Mus.: Nat'l. League of Amer. Penwomen: French 18th Century Art; Promenade with Watteau & Longhi, to Apr. 30.  
Mus. of Art: Mod. Tapestries, to Apr. 30. Schreuder: Hungerland, to May 2. Kisa Beech, Apr. 20-May 9.

#### NEW YORK CITY

A.C.A., 26 W. 8, Phil Reisman, to Apr. 17.  
New Art School Group, Apr. 18-May 1.  
Acad. Allied Arts, 349 W. 86.  
Annual Spring Salon, Apr. 22-May 22.  
American British, 44 W. 56.  
Augustus John: New Americans, to Apr. 17.  
Garment Workers, Apr. 19-May 1.  
Amer. Fine Arts, 215 W. 57.  
Nat'l. Ass'n Women Artists Annual, to Apr. 24.  
Amer. Fine Arts Soc., 215 W. 57.  
Amer. Veterans Soc. of Artists Annual, to Apr. 23.  
An American Place, 509 Madison.  
Georgia O'Keeffe, to May 26.  
Architectural League, 115 E. 40.  
U. S. Patent Models, to Apr. 29.  
Argent, 42 W. 57, Berta Briggs, to May 1.  
Artists, 43 W. 55, Houdelbaigt, to Apr. 19.  
Henry Mark, Apr. 20-May 3.  
Artist Associates, 138 W. 15, Group, to May 1.  
Art of This Century, 30 W. 57.  
Collages & Montages, Apr. 17-May 15.  
Art Students League, 215 W. 57.  
H. Artinoff, to Apr. 24.  
Assoc. Amer., 711 Fifth, Quirt, to Apr. 17.  
Luigi Lucioni, to Apr. 30.  
Paul Burlin, Apr. 19-May 1.  
Babcock, 38 E. 57, Ernest Lawson, to May 1.  
Bignou, 32 E. 57.  
Early Chinese & Mod. French Pts., to Apr. 19-May 31.  
Bonestell, 18 E. 57.  
Cloos, pastels; Steiner School Children's Art, to Apr. 24.  
Oliver Smith, Apr. 26-May 8.  
Brandt, 50 E. 57.  
Variety Within a Group, to Apr. 20.  
Francis Chapin, Apr. 26-May 15.  
Brooklyn Mus., Art for Bonds, to Apr. 30.  
Internat'l. Watercolor Biennial, to May 23.  
Bry, 204 E. 57, Edith Bry, to Apr. 29.  
Buchholz, 32 E. 57, Lipchitz, to May 1.  
Century Ass'n., 7 W. 43.  
Faiths & Symbols, to May 15.  
Clay Club, 4 W. 8, Lo Medico, sculp., to Apr. 30.  
Contemp. Arts, 106 E. 57, Csoka, to Apr. 30.  
Demotte, 39 E. 51, Isabella Markell, to Apr. 30.  
Downtown, 43 E. 51.  
Spring Exhibition, to Apr. 24.  
Durand-Ruel, 12 E. 57.  
Walt Kuhn, Apr. 17-May 8.  
Durlacher, 11 E. 57.  
Kurt Seligmann, to May 1.  
Eggleston, 161 W. 57, Wm. Damon, to Apr. 17.  
8th St., 33 W. 8.  
Lerillard Wolfe Club, to Apr. 30.  
Feragil, 63 E. 57, Hesketh, sculp., to Apr. 24.  
James Rosenberg, Apr. 26-May 8.  
French, 51 E. 57, Modern French, to Apr. 30.  
Gall. Modern Art, 18 E. 57, Vertes, to Apr. 17.  
Grand Central. Hotel Gotham.  
Jessie Botke, to Apr. 24.  
Greenwich House, 27 Barrow.  
Antique Show, Apr. 16-18.  
Harlow, 42 E. 57.  
Old & Modern Masters Prints, to Apr. 30.  
Iranian Inst., 9 E. 89, Asiatic Art, to May 5.  
Kennedy, 785 Fifth, Victoria Huntley, to May 1.  
Kleemann, 65 E. 57.  
Friedlander, etchings; Mangor, to May 1.  
Knoodler, 14 E. 57, Salvador Dali, to May 5.  
Kraushaar, 730 Fifth, John Koch, to Apr. 17.  
Iver Rose, Apr. 19-May 8.  
Levy, Julien, 42 E. 57, Galvan, to May 4.  
Lilienfeld, 21 E. 57, Viaminck, to Apr. 17.  
Jawlensky, Apr. 19-May 15.

Pal. Leg. Honor: Lundmark; Baer; Sottosanti; Lawrence, to May 1. Leonardo, the First Modern, from Apr. 19. Chas. Dana Gibson Retrospective, from Apr. 23.  
SEATTLE, WASH., Art Mus.: Northwest Printmakers Internat'l. Annual, to May 9.  
SO. HADLEY, MASS., Mt. Holyoke Coll.: Contemp. Latin Amer. Art, to Apr. 22. Four centuries of New Eng. Housing, to Apr. 30.  
SPRINGFIELD, ILL., State Mus.: Mexican Arts; Jane Peterson, to Apr. 30.  
SPRINGFIELD, MO., Art Mus.: 13th Annual, to Apr. 30.  
SYRACUSE, N. Y., Mus. of F. A.: Art of Armed Forces, to Apr. 29. Beatrice Wose, Apr. 29-May 9.  
TAGOMA, WASH., Coll. Puget Sound: Artists of Southwest Wash. Annual, to May 2.  
TERRE HAUTE, IND., Swope Gall.: Contemp. American Prints, to Apr. 30.  
TOLEDO, O., Mus. of Art: Scottish Children's Pts.; Easter Art, to Apr. 25.  
TRENTON, N. J., Mus.: Maps & Map Making, Apr. 18-May 30.  
TULSA, OKLA., Junior League: Prints by Norman Kent, Jas. Haven & John Menihan, to Apr. 25.  
Philbrook Art Center: New Mexico Pts., to May 3.  
URBANA, ILL., Univ. of Ill.: Annual Faculty Exhib., to May 1.  
UTICA, N. Y., Munson-Wms.-Proctor Inst.: French & Amer. Impressionism; Alice Hite-man, to Apr. 27.  
School of Art: Contemp. Americans, to Apr. 26.  
WASHINGTON, D. C., Corcoran Gall.: Biennial of Contemp. Amer. Oils; Wm. Glackens Memorial, to May 2. Landscape Club of Wash., to Apr. 26.  
Nat'l. Gall.: Thos. Jefferson Bicentennial Exhib., to May 15.  
U. S. Nat'l. Mus.: James McBoy, etchings, to Apr. 30.  
Whyte Gall.: Kistling, to Apr. 30.  
WILLIAMSBURG, VA., Coll. of Wm. & Mary: Watercolors, Apr. 24-May 8.  
WILMINGTON, DEL., Delaware Art Center: Thorne Miniature European Rooms, to May 31.  
WORCESTER, MASS., Art Mus.: 20th Century Portraits, to Apr. 18.  
YOUNGSTOWN, O., Butler Art Inst.: Dan Lutz; Guarneri, to Apr. 25. Combined Clubs Spring Salon, Apr. 16-May 9. Max Weber: Nat'l. Ass'n. Women Artists Prints, Apr. 30-May 23.  
ZANESVILLE, O., Art Inst.: Watercolors of Venezuela; Marina Nunez del Prado, sculp., to Apr. 30.

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